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VOLUME ONE.

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A BOOK OF MODERN DOMESTIC ARCHITECTURE AND THE APPLIED ARTS.

Completely out of Print and at a Premium.)

VOLUME TWO.

The Gospels in Art

THE LIFE OF CHRIST BY GREAT PAINTERS FROM FRA ANGELICO TO HOLMAN HUNT.

(Published November, 1904.)

OTHER VOLUMES IN ACTIVE PREPARATION.

HODDER & STOUGHTON, 27, Paternoster Row, London

PETER PAUL RUBENS.

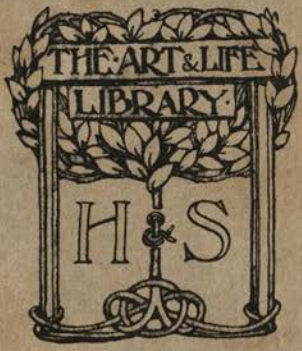
FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL AFTER THE PICTURE IN THE BRUSSELS GALLERY

MADONNA AND THE CHILD JESUS.

THE GOSPELS IN ART

THE LIFE OF CHRIST BY GREAT PAINTERS
FROM FRA ANGELICO TO HOLMAN HUNT
THE TEXT BY LÉONCE BÉNÉDITE
HENRY VAN DYKE R F HORTON AND
THE BISHOP OF DERRY & RAPHOE

EDITED BY W SHAW SPARROW



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PREFACE

ANY noble subjects enrich the History of Art, and the noblest among them all — the noblest and the vastest—is the subject of the present book. It has been a source of inspiration to nearly all the greatest painters and a volume as large as the present one might with ease be published on pictures that represent even a single theme such as the Good Samaritan or the Prodigal Son. For this reason, and no other, it was necessary to devise a careful plan for the general treatment of the book, so that its scope and character might be kept within specified limits. The aim, then, is to gather within one volume a good and memorable selection of works by noteworthy painters from the days of Fra Angelico to the present time, so as to form a pictorial companion to the Gospel Story, but to exclude those pictures which might provoke controversy and give pain or offence in some religious circles. The art represented not only springs directly from the spirit of the four Gospels, but makes its appeal to all who are in sympathy with the general Christian attitude to the Life and to the Work and Teaching of Jesus Christ.

The subject is thus limited but it still remains so wide that many artists cannot be illustrated. The greatest men are well represented, but among the lesser lights of the old masters and among the hundreds of living painters whose art has been transfigured by the Gospel Story, only two or three, here and there, have been chosen and illustrated as a type of many. Even so, more than one hundred and ten painters are represented in a characteristic manner; and the number of pages devoted to their work is greater than has ever yet been given to it in a single volume.

One of the chief aims of THE GOSPELS IN ART is to present a great diversity in the choice of illustrations, so that the history of the Gospels may be represented as completely as possible by the pictures. The volume is, indeed, a pictorial Life of Christ.

In order that the book might do justice to the paintings, special arrangements were made not only with Messrs. T. Agnew & Sons, Messrs. Henry Graves & Co., Messrs. Goupil & Co., Mr. F. B. Daniell and Messrs. Maggs Brothers, but also with the best photographers in Europe—with Messrs. Braun, Clément and Co., of Paris; with Messrs. Hanfstaengl, of Munich and London; with Mr. W. E. Gray, of London; with the Autotype Company; with Mr. Frederick Hollyer, and with Messrs. W. A. Mansell & Co., the English Agents for the leading Italian firms, Alinari, Anderson, Brogi, and Naya.

It is a pleasant duty to offer sincere thanks to the living painters and collectors who have so kindly given help, and to Mr. David Veazey, who designed the Title Page and the Cover.

Walter Shaw Sparrow

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Raffaello Sanzio (Raphael of Urbino)

1483-1520

The History of Art in its Relation to the Life of Jesus Christ.

By Léonce Bénédite, Director of the Luxembourg. Done into English by Wilfrid Sparroy.

ONE may say that the figure of Jesus, even when we do not consider it from the religious point of view, is the sublimest that the genius of art can depict. That of the Creator cannot be defined; it defies the imagination of artists, so that even the greatest masters are unable to make of it anything save a conventional likeness, a likeness that goes on repeating itself without being ever renewed. On the other hand, no more heart-stirring countenance than that of Jesus can haunt the artist's mind; I do not mean a believer's merely, but even the mind of one whose soul has not been touched by the Christian faith. It realizes the divine type above all, this physiognomy of Jesus; and at the same time it realizes as well the noblest characteristics of humanity, for He who has been called the Son of Man was born of a woman. Moreover, if you compare this association of the human and the divine with that on which was based the conception of heathen theogony, you will see the world of difference which separates the one from the other.

The heathen gods are men who, from Olympus where they reign, control the destiny of mankind, like masters of a privileged and triumphant race. Endowed with all the vices of men, the story of their lives, of one and all, is filled with scandalous intrigues; and if their effigies can offer the higher characteristics of physical beauty, of power or of grace, it is assuredly not among the gods that we should seek, if we would find in antiquity the plastic expression of that sentiment of the divine as we conceive of it to-day. The only signs of this feeling which we could hope to trace would be more likely to be

met with among the counterfeit presentments of the heroes. In the beginning, when the first rudiments of Christian art were being evolved, the Christian idea gave a new meaning to forms of the past, and the heroic figure of Orpheus was not unfit to serve as it did as a type of *The Good Shepherd.* But no sooner had art conceived the likeness of Christ, than she informed it with the noblest qualities of beauty to which the human face and form can attain, whether it be in the order of what the painter David called "beauty made visible," or even more particularly in the order of what may be styled "beauty made articulate." For it is precisely this breathing and eloquent beauty which, in the history of civilisations, may be regarded as a product exclusively Christian. With equal truth it may be said that the vicissitudes through which the figured likeness of Christ has passed, correspond exactly with the changes in artistic idealism which have taken place, age after age, among Christian peoples.

The conception according to which Jesus was supposed to have been beautiful only in a spiritual and moral sense, and to have been incarnated by the Father in the shape of man, offering, as it expressly did, a contrast to ugliness, made no appeal whatever to the popular imagination, nor, to be sure, did it have the slightest influence on the plastic arts. The iconic type, besides, was not long in concentrating itself at its ease upon a notion which, however much it might be capable of taking on many a modification in detail, character, and expression, would never again depart from such general traits as had been once fixed. And this type is the noblest likeness of a man, with features clear and regular, framed with long hair to the neck, and with a soft curly beard.

With the Byzantine period, whose dogmatic tyranny pressed heavily upon the whole of Christendom, this type was for a long time noteworthy for a rigid majesty, that had in it something wild or fierce, something *farouche.* On the illuminated vellum of miniatures not less than on the ground-work of gold mosaics, this impassive image follows your gaze with its great eyes, fixed and stern, in which the Eastern Church has set the implacable

flash of its traditional fatalism. But no sooner has human thought begun to awaken once more and to stammer out, through art's yet halting and naïve tongue, the first wailing cries of life of which it is aware, than it looks up with an unknown yearning to the face of our Saviour. And it is then that this tenderness assumes an aspect singularly significant; for the piety of the multitude and of those who are called upon to give expression to their feelings, spends itself by an act of special worship on the presence of the Child Jesus and His mother. And thenceforward, from Cimabue to Raphael, the countenance of the divine baby lightens little by little with a smile and kindles successively with feelings that grow more and more conscious of humanity.

Nothing is more touching, as nothing is more captivating, than this worship which the early Tuscans and people of Sienna addressed to the *bambino,* and more especially to His mother. On this peerless type of womanhood, shining in all the splendour of youthful modesty, gentleness, and purity, they lavished a feeling of adoration, mystical and emotional, that found its aptest expression in celestial pictures painted with a brush steeped in love. The story of the Virgin, in its varied episodes, became their darling theme, and there is one, the *Annunciation* among others, on which the most modest as well as the most illustrious have expended the most ingenious tenderness and the most refined penetration. Even at Venice itself, after those first attempts, austere and harsh, which look as if they had been confined in the strait-waistcoat of the German manner, is it not yet at Venice that art creates the most suave types of languishing Madonnas—of Madonnas with short, neat nose, with lips plump and loving, with large eyes ineffably gentle—of Madonnas who hug, in the warm caress of their maternal arms, the curly little *bambino* with the dreamy eyes? With what golden streams of amber light, with what deep and passionate harmonies, with what strains of adoration, does not Bellini enwrap these unforgettable creations?

At Sienna, at Florence, at Venice, no stuff is magnificent enough, no brocade is sufficiently sumptuous, no velvet is bright enough, nor are there enough gold and gems and jewels,

wherewith to adorn the two-fold object of this ardent adoration.

Art has never regained the rapture, charm, and wonder, the first ingenuous freshness, of these sights and visions, nor will she ever regain them. By and by, in the ruined stable, with its tottering walls and shattered thatch, Mary, in her purple robes, kneels before the little being, frail yet chubby, whom she has just given to the Universe and whose life and whose death will shake, to its inmost depths, the old-established order of things. Old Joseph, lost in thought, is seated in a corner ; the ox and the ass, even they are scarcely less thoughtful ; are they dreaming, perhaps, of the coming of an age of pity for the down-trodden servants of man ? And whilst the star of Bethlehem shines in the heavens, a concert of beautiful, young, heavenly choristers fills the air with supernatural voices toned to the purest melodies and accompanied by crystalline harps and viols of gold.

And then, behold ! the most extraordinary caravan, the most astonishing and splendid cavalcade, which has ever been seen to thread its way across the sandy tracks of the East. Here are Kings of fairyland, clad in brocade of blue and scarlet, cased in gold armour and tricked out with precious stones, wearing silk turbans laden with jewels and with high diadems atop ; forward they ride on white horses richly caparisoned, while, not less sumptuously arrayed, some black slaves who hold the bridles are followed by a procession of fantastic horsemen. First among these come innumerable lords ; they are dressed in cloaks, and their tunics, falling in stiff folds, are enriched with a miraculous design of flowers. For headgear, they wear cloth hoods of purple and gold, muslin turbans and silk skull-caps, or tall hats made of fur. While some carry a hawk on the wrist, others have a monkey on the shoulder, or yet another, a young leopard slung across his saddle-bow. In this magnificent crowd, stretching to the farthest confines of the horizon, are heralds blowing trumpets, huntsmen holding grey-hounds in leash, and pages carrying swords and scent vessels or censors ; archers there are, too, and servants driving long strings of jaded camels whose humped spines laden with presents keep swaying from side to side. All this phantasmagoria of the East winds across

THE ANNUNCIATION OF THE BIRTH OF JESUS. REPRODUCED FROM A COPYRIGHT PHOTOGRAPH BY PERMISSION OF MESSRS. BRAUN, CLÉMENT & CO., PARIS

Alfred Bramtot

1852-1894

a rocky landscape lined with palms or with bunches of orange and lemon-trees bearing golden fruit, while anon a herd of deer, fleeing, scampers from end to end, and a flock of doves wings its flight across the heavens, pursued by birds of prey. And when at length a halt is called, where should it be but in front of the simple thatched cottage wherein Mary of Nazareth has just fulfilled her divine mission. The illustrious pilgrims dismount from their superb steeds; the ox and the ass look round with eyes big with amazement; and, while the blessed star which has been their guide is beaming with an intenser brightness, the three kingly Maji offer to the little child all their power and all their wealth and glory.

This period of Italian art, which runs from the beginning of the fourteenth century to the end of the fifteenth, may be regarded as the golden age of Christian iconography. We follow it from Giotto the Great, of Florence, and his disciples Giottino, Taddeo and Agnolo Gaddi, Orcagna and Spinello Spinelli, or from the Siennese artists, Duccio, Simone di Martino, and the two Lorenzettis, or, again, from that brilliant master Gentile da Fabriano or from the sweet cloistral figure of Fra Angelico, till we pass on to all the incomparable forerunners of the great artistic movement of the sixteenth century, namely, the Florentines, Masaccio and Lippi, Gozzoli and Verrocchio, Ghirlandaio and Botticelli, and the Umbrians, Piero della Francesca and Perugino; and, throughout the period, the story of the life of Christ covers the walls of the cities and churches, the chapels and cloisters, and even the convent cells, with the freshest and most exquisite efflorescence of paintings delicately tinted. In some there is a genuine and childlike piety and a yearning mysticism, and in others a naturalistic passion commingles with a bookworm curiosity, with a taste for the marvellous added; and all is translated, as if by enchantment, into infinite delights, and that with a vivacious impressionability, a spontaneousness, which has died with the rapture that gave it birth.

And if we turn to the northern countries of Flanders, of Germany, or of France, there too we shall find the same virginity, the same religious artlessness of feeling for that

hallowed period of art which preceeds the sixteenth century.

But doubtless, in so far as the figures of Christ and of the Virgin are concerned, the kind of outward beauty that flourished in the southern countries is no longer quite the same. It is a beauty rather of expression, wrought out of the deep conviction and the earnest and austere faith that prevailed in countries of mist and cold. Seated on a throne hung with garlands and draperies, or with carpets of bold Oriental designs, and looking ever so tiny in her huge robes with crumpled folds, the Madonna, with the broad and rounded brow, with eyes *à fleur de tête*, and the little mouth so full of earnestness above the narrow chin, presents the holy Child to the adoring worship of mighty grandees or well-to-do merchants, burgomasters, aldermen or plain citizens, who, clad in black velvet, are kneeling opposite to their wives. This is how the virgins of Van Eyck, Memling or Hugo van der Goes appear to us. In France we have little Virgins, coy and modest, with features more arch and delicate, and shapes more gracefully framed.

But more particularly at this time shall we see, in the life of Jesus, the mournful period of the Passion. And here we shall scarcely ever find other than a Christ of sorrow, with emaciated limbs and body, on whom a mother, in tears, flings herself in the midst of women in deep distress: heartrending and pitiable scenes into which the kindly and simple-minded artists, in their emotion, have thrown all their fervent and impassioned souls. And every painter of Ghent and Bruges, of Cologne or Harlem, of Tournai or of Dijon, will pour out upon these touching or dramatic sights the magic of the first deep, fervid, and pellucid harmonies of oil-painting. But with the new times which open with the Renaissance, everything changes in the minds of men. No longer is art devoted exclusively to the service of religion in order to spread abroad its teaching. It is individualized, it grows curious, with a zest for learning and erudition; it extends the field of its comprehension in the direction of nature and of man, and, harking back to antiquity, recently discovered, resumes, in a spirit of dilettantism, the worship of the ancient gods.

Introduction

Take the great artistic trinity of the sixteenth century. The sculptor who found at his chisel's end the stupendous and meditative image of Moses was not less successful in stirring the hearts of men with some grief-stricken *Pietà*. But the smooth-faced God of the Day of Judgment looks more like a sort of justiciary god of antiquity, while even the picture of the Holy Family, heroic as it is, carries with it not a spark of the Christian spirit. For the matter of that, Michelangelo is always more closely in touch with the Old Testament than with the Gospel. Raphael, on the other hand, has informed his Virgins with a supreme grace all compact of lofty elegance, of noble simplicity, and of modest dignity; while his Jesus, who reverts to the effeminate type of Perugino, is set off with an added touch of free and natural grandeur and a consciousness of His divine mission, which is already shown with singular eloquence in the eyes so intense, so absorbed, so full of heavenly mystery, of the *Bambino* who, in the arms of the Madonna di San Sisto, blesses the World.

As to Leonardo, who has set on the lips of the Virgin and of Saint John a smile so mysterious, he has, with the clear-sighted intelligence of his exceptional genius, understood Jesus and His surroundings so well that his *Last Supper* has become a typical composition from which it has been scarcely possible to break away again in the modern history of the arts. And that is because he has succeeded in portraying the character of each of the apostles with convincing insight, by the groups which they form among themselves, the place which they occupy respectively, and by their expression and their by-play. But the figure of Christ, scarcely visible, alas! to-day on the fresco worn by time's ill-usage, is it not the noblest and holiest and most august embodiment of the Son of God? Upon the simple words which Jesus sadly utters, behold, what an uproar around the table! Surprised attention, indignant protestations, loud outbursts of feelings of dismay and horror; astonishment and terror on the face of the traitor, who alone is modelled in the shadow: while all the apostles reveal by their emotion and wild gesticulations their humanity and their true natures. The gentle Saint John

himself, his hands crossed, swoons grief-stricken like a woman. In the midst of this commotion, the greater glory of Jesus is made manifest by his countenance, so calm in its dignity, at once so simple and so supreme, a countenance which, in this company of peasants and fishermen, has an ineffable pathos; it stands out by virtue of I know not what supernatural aristocracy.

Be it noted, after the great schism that split Christendom, the spirit of the Gospels passed over to the side of the Reformation. In the Catholic dominions of Italy and Flanders, of France and Spain, constituted and controlled by the omnipotent Church, overruled by the absolute power, and manipulated or mishandled, now by the Jesuits and now by the Inquisition, only a religious art of a somewhat official kind could arise, an art kept under watch, full of pomp and decorative show. Thus in Italy and in France we notice an emphatic and learned academism, sometimes of professional and skilful virtuosi, sometimes of practitioners a trifle more reserved, who speak of religion with the fine rhetoric affected by the preachers of a worldly turn of mind. Nevertheless it would be unjust if in France, where the Jansenist spirit had stimulated by its austerity the comprehension of religious matters, we did not call attention both to the gentle and dreamy figure of Le Sueur and also to the grave and lofty personality of Poussin, whose philosophic realism penetrated every whit as deeply into the spirit of the Bible as into the essence of antiquity. Nor must we forget that Frenchman of Flanders, Philippe de Champaigne, whose cloistral severity was not proof against his tender expressiveness of touch.

Next, in Flanders, we come to a realism, or rather a sensual materialism, the picturesque animation of which is all on the surface: witness the athletic and inexpressive Christ of Rubens, who suffers with a purely bodily anguish from the spear-thrusts of the executioners and from the tortures of the Cross, whilst Mary Magdalene, weeping, lets the mass of her golden hair fall over her bare shoulders. Or again, we get the ascetic realism, harsh and dour, of the early Spaniards, which is presently softened with a touch of homely grace by the more kindly brush of Zur-

THE MADONNA DI SAN SISTO. AFTER THE PAINTING IN THE ROYAL GALLERY, DRESDEN, FROM A PHOTOGRAPH BY W. A. MANSELL & CO.

Raffaello Sanzio (Raphael of Urbino)

1483-1520

baran, or by Murillo's more supple and more persuasive touch.

In this particular century, if you wish to find the true spirit of the Gospels, you will have to go to a little Protestant country, a democratic republic, in the midst of that valiant race of sailors and merchants of the Low Countries, where, in the dank shadows of sombre alleys along the canals, and through the dense haze of sullen skies, Rembrandt's genius of light and love bursts out in all its radiance. And this time, we meet with Him again, the Jesus of the Gospels, the Christ of the meek and the bairns, of the disowned and of them that mourn; the Christ who delighted in the company of women and little children, who gave a welcome to the beggars and vagabonds, and who died the death of humanity between two thieves. And this Christ born among the people and for the people, no class can claim as its own.

And is this Christ beautiful, taken from a plastic point of view? Impossible to say. Doubtless it lacks the elegance of bodily form which is so marked a trait of the Christs of Italy. But what do we care for that? It responds so touchingly to the notion of such a figure, that the imagination can picture, that we are at a loss to form any other conception of it. And it is, in history, the supreme representation of the personality of Jesus, combining as it does the double characteristic of the human and the divine. Now, Jesus is man, for He is the brother of all men, of the poor and the outcast, of the wretched and even of the wicked, not less than of the rich and the mighty, the hypocrites and Pharisees. He is human by virtue of His tenderness and love for men, because He is himself the blood-tie by the aid of which all men shall one day live together in unity, and because He, suffering and dying as they do, gives His life for them. And he is God by virtue of His birth and his complete goodness, the inner essence of His acts, by virtue of His mission and of that supreme emanation that Rembrandt transforms into pictorial presence by means of the magic of clair-obscur: a radiance pouring forth from His whole person and shedding a mysterious brightness over everything about Him. See, for example, the incomparable picture of the *Pilgrims of Emmaus* at the Louvre. The two pilgrims

are seated at table. Jesus, full face, is in the midst of them, His long hair falling over His shoulders; and His eyes see above and beyond all things and all men, and His earnest face shines out with an inexpressible sadness. He breaks the bread, and by this sign the two disciples recognise the Master. And notice with what ingenious and acute intelligence, or rather with what marvellous insight, Rembrandt has succeeded in rendering this miracle sensible to our sight. In the upper chamber, lit up by the divine brightness shining on His brow, the Christ is visible to the two disciples alone; for the servant, who comes in to set a dish on the table, lays it down carelessly, without being conscious of the object that fills the guests with extraordinary emotion.

In order to be the Christ of all men, who came down for the multitude's sake and lived here in the midst of the multitude, the Christ of Rembrandt is far from being impersonal. His life unfolds itself amid surroundings that keep the singular savour of their Asiatic local colour. We know what an inquiring mind, what an eager intelligence was shown by Rembrandt in all things, how he loved to know and to accumulate documentary evidence, filling his portfolios with Italian drawings and prints, hoarding Oriental knick-knacks, scouring the quays where the ships land from the Levant or from the most distant countries, haunting the winding alleys of the ghettos, and penetrating with the old rabbins into the deep and ruddy brown shadows of the synagogues. And thus, in his pictures, the splendour of the East and the leprosy of the slums meet with an indescribable mixture of probability and life.

Let us pass over the eighteenth century: it does not precisely shine by virtue of an outburst of the religious sentiment. But, from the first years of the nineteenth century, a wholly unexpected reaction took place, unexpected because the presages of it were hidden in the midst of the general upheaval occasioned by the French Revolution and the Continental wars. It marked a return to the idea of Christianity, with a vivifying renewal of the enthusiasm to which it had long been a stranger,

an idea which in Germany, as in France, was confounded with the idea of nationalism. Now the fact is that in this kindling flash of freedom and imagination which we call Romanticism, the very first act of the people was to turn towards the ethnical origin of their species. And hence the passionate interest shown on all sides for the period of the Middle Ages. In England, as well as in Germany and in France, collections were made of the old popular songs; the old *fabliaux* were published, and people fell to reading once again the tales and novels of days gone by. Indeed, in Germany, the society of the Middle Ages was regarded as the ideal of political and social life, and there the mystic exaltation had reached such a pitch that more than one celebrated poet was converted with *éclat* to Catholicism. And the painters, too, caught this contagious asceticism. The famous Overbeck was converted in his turn, and off he went to Rome. There, with a few friends gathered together in the convent of San Isidoro, he founded that group of mystic and Christian devotees which goes by the name of the Nazarenes. With enthusiasm they studied the frescoes and mosaics of the early Christian epochs, long before the Pre-Raphaelites proclaimed the decadence of art after the death of Raphael. And in France, where German ideas had forced their way under the influence of Madame de Staël, we have evidence of the self-same state of mysticism and religious enthusiasm, but it cannot be said that religious painting was cultivated by them in a religious spirit: it was used only as a pretext for historical form and picturesque effect. Still, in this particular field, it would be impossible to ignore the fact that Eugène Delacroix, the leader, has exalted the original inspiration with a dramatic intensity without a parallel since the days of Tintoretto. None has grasped with greater poignancy the sublime tragedy of Calvary.

But the religious development of the school had taken another turn, manifesting itself for the most part in the direction of the classics. Thus the first signs of this were noticeable in the studio itself of the painter David. Among his pupils, indeed, a few young men of a cultivated turn of mind and an imagination

tolerably exalted, called attention to themselves, as much by the eccentricity of their antique apparel and the fashion of their beard, as by the originality of their ideas. The name which they bore among themselves was that of the Primitives. More pre-Raphaelite than the Pre-Raphaelites or even the Nazarenes themselves, the decadence of art, in their opinion, started not later than after Phidias. They had three bedside books : Homer, Ossian, the famous Ossian, and the Bible. Into this little circle, which had some trifling influence on David himself, the spirit of Ingres, the future head of the classical school, had penetrated, even before he arrived in Rome ; and though his influence was not very marked, it was yet sufficiently so to leave record of its presence. Ingres, too much concerned with plastic purity, although he painted with imposing greatness many a subject of a purely religious order, does not convey any fresh emotions with these interpretations of his. But among his pupils there was a group of decorators, somewhat neglected but extremely interesting, who constituted themselves, more or less intentionally, into a little mystic society. This is what is styled in France the second school of Lyons, for the principal artists, Orsel, the two brothers Hippolyte and Paul Flandrin, Jannot and Sebastien Cornu were natives of that town, where they had been initiated in their art by a painter named Revoil. The latter, with the assistance of two or three other artists, had previously formed the first school of Lyons, noted in the modern history of French art for contributing to the creation of what is called the *genre historique*. These mystics, who lived in Rome in touch with the German Nazarenes, were not less fond than they of everything that stirred the remembrance of the early Church.

Later, on the eve of the Revolution of 1848, in the midst of the moral excitement caused by the propaganda of Saint Simonism, another and a different sort of exaltation arose, a religious and mystic exaltation, which was imbued through and through with the new prepossessions. The chief representative was Ary Scheffer, formerly an exponent of Romanticism. Impregnated to an extreme degree by German ideas, he translated,

THE PRODIGAL SON. FROM A PHOTOGRAPH BY THE AUTOTYPE CO., NEW OXFORD ST., LONDON, AFTER A PRINT ENGRAVING

Albrecht Dürer

1471-1528

with a sentimentalism which had a European vogue, the contemplations of St. Augustine and St. Monica, the meditations of Jesus in the garden of Gethsemane, Jesus brought before the people, etc. This sentimental religiosity was continued with ecstatic and romantic reverence by a group of painters who devoted themselves to the exclusive worship of the Virgin: *Virgins Praying, Virgins in Adoration, Mater Amabilis,* or with special and manifold homage to the heavenly hosts of Angels, Cherubim, Thrones and Dominions, whose duties, hierarchies, love-affairs and portraits, informed for many a long year the pictorial efforts signed by Tassaert, Galimard, Vincent Vidal, Jannot, and others. The latter even attempted a first compromise between the dogmas of the Church and the new ideas, by his picture entitled *Faith and Science joining hands at the foot of the Cross,* whilst Galimard painted and lithographed *Liberty leaning on Christ.* But, somehow or other, these religious subjects, whenever they had some reference to the Bible or to the Gospels, scarcely ever broke free from the customary themes of the old masters, and long practice had quite exhausted their power of appeal. Accordingly, in order to breathe new life into this moribund form of art, recourse was had to archæology and, more especially, to ethnography. Now, the French forces had just invaded Algeria, and Horace Vernet, who had told with a true soldierly dash the story of their high military prowess, hit upon the plan of reviving these sacred subjects and lending them an appearance of greater truth to nature, by transferring them to those very surroundings which, as was supposed, had been perpetuated from age to age without any apparent change. The result was a long series of interpretations of the scenes from the Gospels or the Old Testament, considered from an Oriental point of view. And the ever-increasing travels of painters in Egypt, Syria, and Palestine enabled them to take notes, with their eye on the object. Nor can we forget, in England, the travels of Thomas Seddon, the author of that curious picture in the Tate Gallery, *The Valley of Jehoshaphat;* or Holman Hunt, the last survivor of the Pre-Raphaelite brethren and the illustrious painter of *The Light of the World.* But the two most celebrated

forms of this documentary realism are those created by the Hungarian painter Munkacsy, and by the Frenchman, James Tissot. The former of these, in a vast composition somewhat theatrical, but vigorously executed and full of colour and of a certain realistic dash, has striven, in his *Christ before Pilate* and later on in his *Christ on Calvary*, to give the effect of the historic truth, the local colour and the moral nature of the characters; while the latter, James Tissot who, during his stay in London, had yielded to the temptation of translating the parables of our Saviour by dressing them up in contemporary costume, as in the *Prodigal Son*, was one day overcome with the irresistible desire of reconstituting the life of Christ from beginning to end. So out he set for Palestine, and gave up ten years of his life to the most patient and untiring labour, to the end that he might find himself, historically and ethnographically, in the closest touch with the conditions not merely of the artistic truth and the verisimilitude of things, but also with those of the exactitude and the truth itself. Indeed, one might almost say of Tissot that he is a disinterested observer, so eager is the artist to be quit of his own personality and his own feelings. He reminds us of nothing so much as of one of those intrepid reporters who follow an army in the fighting line.

Such are the principal features shown by the critical spirit of modern history in its relation to sacred art. As to the ideal conception of the figure and the life of Jesus Christ, the most original, perhaps, comes to us from England with the early Pre-Raphaelites, Ford Madox Brown, whose picture of *Christ Washing St. Peter's Feet*, in the Tate Gallery, with its close realism, with the penetrating brightness that lightens up the scene, and with the distinction and the dignity of the figure of our Lord, is one of the most seductive and comprehensive specimens of this sort of composition; Sir John Everett Millais, whose simplicity is somewhat affected; Rossetti, ardent and impassioned by reversion to his southern and Catholic ancestry; Burne-Jones, of a delicately legendary turn of mind in his *Annunciations* and *Nativities*; and more especially Holman Hunt, with his scenes

from the life of Christ and his Gospel parables, all handled with the memory of the landscapes he had traversed set in his mind's eye, and in a light so intense that it seems supernatural. And is it not supernatural, after all, this exceeding brightness emanating from the face of the heavenly King crowned with thorns, who, in the star-lit night, lantern in hand, comes knocking at that little mysterious door, half-hidden in a mass of convolvulus, briar, and meadow-sweet ? In France those who are rightly called the Idealists, Puvis de Chavannes, Gustave Moreau and others, take an interest more especially in translating the parables or in choosing for their subjects scenes from the life of Christ's forerunner, St. John the Baptist, in the midst of the typically Oriental surroundings, wild and voluptuous, in which are placed the unforgettable figures of Herodias and Salome. At the end of the century, however, a singular symbolical evolution must be mentioned, as it has a marked bearing on art in its relation to the times and the influence which the thoughts and prepossessions of the day had upon it.

Now Millet, living constantly in communion with the Old and New Testaments, had grasped the full simplicity and grandeur of the most commonplace events in a peasant's life; and one day he conceived the idea (as may be seen in the *Flight into Egypt*, which Mr. Shaw Sparrow has judiciously chosen for reproduction here) of re-setting the scenes from the life of Christ amid contemporary surroundings, without, however, robbing these of their character of poetic generality. Later on he was followed in this attempt by J. C. Cazin. In those days, in France, we were under the new and lively influence of the Russian literature, with its evangelical and humanitarian Neo-Christianity and its doctrines of social equality; and the outcome of this was a Christian ideal more at one with the word of Christ. Now, Cazin, leaning on Millet and on the great memory of Rembrandt, found at last the long desired artistic formula. His favourite book being the Old Testament and the Gospels, he infused new life into the stories of Hagar and Judith, by turning to intelligent and emotional account the reality of the life about him, with its accompanying and

expressive local colour. Thus delving he discovered a sort of artistic vein of idealism, at once poetic and realistic, religious and popular, which was worked for a while and on occasion with a fair measure of success. It was to this impulse, albeit with a technical education formed in a different sphere, that we owe the work of such artists as M. Dagnan-Bouveret and M. Burnand, who are still counted among the authorised representatives of the school of religious painting in France. But the continuation of the attempt made by Cazin was made doubly sure by the German painter, Fritz von Uhde, who treated sundry episodes of Christ's life (*The Nativity, Suffer the little children to come unto Me*) with genuine emotion and an intelligent assimilation of the surroundings amidst which he lived. By and by, however, this formula degenerated under the stream of new ideas of an ultra-northern origin. Up till then Jesus had preserved his traditional appearance of a beautiful Semitic type with auburn hair. Then, still regarded as the protector of the humble and the suffering and the little ones, as the bearer of the good news of brotherly love, the Son of Man, casting aside his seamless white garments, borrowed the dress and facial characteristics of the vulgar classes of to-day.

Such, down to this hour of writing, are the most original manifestations which have reference to the artistic interpretation of the life and sayings and personal appearance of Jesus Christ. That the last word has been said is not to be believed. The past, great as it is, will not sum up the future. Each century, each generation will have something more to add on this subject which will ever be for the human race of limitless and immediate reality. For all men who have a faith or merely an ideal will feel the need of expressing this ideal or this faith of theirs, and of embodying their pangs and sorrows, their hopes and their love, by reproducing on canvas the personality of Him who was acquainted with every grief, with every anguish, but who none the less blessed life, teaching us that it should be a fellowship of infinite faith and hope with love and gracious charity.

Léonce Bénédite

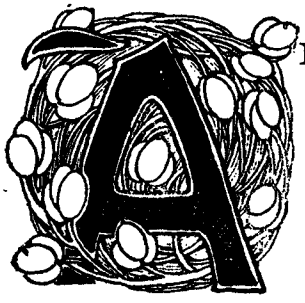
CALVARY. REPRODUCED FROM A PHOTOGRAPH BY PERMISSION OF MESSRS. W. A. MANSELL & CO. AFTER THE PAINTING IN THE LOUVRE, PARIS

Andrea Mantegna

1431-1506

The Childhood of Jesus Christ

By Henry van Dyke, D.D., LL.D.



LL know that the story of the birth and childhood of Jesus the Christ, told with such wonderful simplicity and purity in the New Testament, has taken deep hold upon the heart and the imagination of the Christian world. No other part of the gospel history has given so many themes to poet and painter. No other narrative in the world has been so often illustrated by so many famous artists. It is easy to see some of the reasons which have made it a favourite subject.

First, there is the religious interest which centres in the entrance of the Divine Saviour into the world. Such an event for all who believe in the Christian religion, must have a profound significance. It is the sunrise of faith, the beginning of a new spiritual life, the laying of the corner-stone of the kingdom of heaven on earth. Even if the artist himself were not sure of this, did not altogether believe it, he would know that other people believed it; and by the imagination he could see what a supreme importance was given by the faith of Christendom to the brief and simple story of the Birth at Bethlehem.

Second, there is the human interest which clings to the ever-beautiful relation of motherhood and childhood. The tenderest and most unselfish love is that with which a true mother looks upon her little child; the most perfect innocence and trustful joy are revealed in the deep eyes of the baby who smiles into the face of his mother bending above him. The paintings of the Child Jesus and the Virgin Mary have drawn into themselves the best thoughts of men concerning the gracious secret of maternity and the unstained bliss of infancy.

Third, there is the poetic and pictorial interest which grows out of the incidents of the story, the strange contrast

between the heavenly significance of the birth of Christ and its outward circumstances, the blending of light and shade, joy and sorrow, hope and fear, angelic songs and earthly persecutions. All these varied elements, centring about a single figure, afford a field of illumination and illustration such as art loves. For in the great ages and schools of painting the curious theory that a picture must not have a meaning, but must be essentially nothing more than a striking or pleasing arrangement of lines and combination of colours, has never prevailed. Truth of drawing, symmetry of composition, beauty and harmony of colouring, —these are essential, of course, to a good painting. But they are only the means by which the painter expresses himself, his thought, his feeling, without words, to the eyes of other men. Great artists have always chosen subjects for their pictures, and for the most part subjects with associations of poetic or dramatic meaning—subjects which appeal directly to a quickened emotion in those who look thoughtfully and understandingly at the pictures. It would be difficult to say where one could find more of such subjects than in the story of the Child Jesus.

My first advice then, to those who wish thoroughly to appreciate and enjoy the pictures reproduced in the section of this book for which I have been asked to write the introduction, would be to read and re-read the Gospel of St. Matthew from the eighteenth verse of the first chapter to the end of the second chapter, and the first two chapters of St. Luke's Gospel. Then it would be wise to read some of the later legends which were woven in the apocryphal books, and in the mediæval poems and narratives, about the birth and childhood of Christ. Many of these legends are curious and fantastic, evidently allegorical and symbolical. They have none of the simple directness and quiet restraint of the Biblical history. They are, in effect, clear illustrations of that native trait of the human mind—familiar to every one who has tried to tell a true story to a child—the craving for picturesque detail. "How did it happen? Where did it happen? Who else was there? How did they look? What did they do afterwards?" These are the questions that children ask when

they hear a story; and these are the questions to which men have given fanciful answers in the apocryphal and mediæval legends, such as the *Protevangelium of St. James*, *the Gospel of St. Thomas*, *The Gospel of the pseudo-Matthew*, *The History of the Nativity of Mary*, *The Golden Legend* of Jacobus de Voragine, the poems of Konrad of Fussesbrunn, Walther of Rheinau, the Abbess Hroswitha, and the traditions given by Justin Martyr, St. Jerome, St. Bernard and many other writers.

Much of this legendary and symbolist material was taken up quite naïvely by the painters and embodied in their pictures. I do not know precisely what illustrations are to be chosen for this book, and so it is impossible to trace the influence of the legends in detail. But suppose you have a picture of the Annunciation which represents Mary as passing through a garden when the angel came to her; this is in accordance with the *Protevangelium* which says that Mary was chosen by lot from among the virgins of Nazareth to spin the royal purple for the Temple-veil; one day, as she was returning from the fountain with her pitcher of water, the angel met her and said, "Hail, thou who art full of grace!" and when she went back to her spinning, he came again to her to complete his message. If the picture represents Mary in the house, working at the veil, the artist has chosen to show us the second appearance of the angel. The emblems which the artists put into their pictures are significant. The pot of lilies at Mary's side, the lily-branch in the angel's hand symbolize purity. The olive-bough borne by the dove means peace.

Or here is a picture of the Nativity which shows the child and his mother and Joseph in a cave. This is according to the account of Justin Martyr (and quite in harmony with the customs of Palestine), that the stable of the inn where Christ was born was a grotto in the rocks. Here perhaps you see the ox and the ass bowing their heads before the child. This is told by the *Gospel of the pseudo-Matthew* in fulfilment of the prophecy of Isaiah, "The ox knoweth his owner and the ass his master's crib." Here, again, is a dazzling supernatural light radiating

from the Child, so that the shepherds who have just entered must shade their eyes. This detail is given in many legends.

Or look at some of the paintings of the Visit of the Wise Men. They are three in number; they are dressed as kings; one of them is old, one middle-aged, and one young; often a black man is represented among them. Here we see how the story has been developed from its simple form, in the second chapter of St. Matthew, where nothing is said about the number of the Magi, or their ages, or their royal rank, into the full, rich, symbolical narrative of *The Golden Legend.*

The five chief points around which the paintings of the birth and childhood of Christ naturally group themselves are (1) The Annunciation, (2) The Nativity, (3) The Adoration of the Magi, (4) The Flight into Egypt, (5) The Home at Nazareth.

1. The Annunciation comes from the first chapter of St. Luke, and with it are associated two minor incidents, the visit of Mary to her cousin Elizabeth, and the birth of John the Baptist, the forerunner of Christ. The painters have delighted to show us the virginal beauty and meekness of Mary; the joy with which the angel brought his message, the awe and wonder with which she received the new conception of her son as the Son of the Highest, the Saviour of His people. No picture of the Annunciation is good in which this wonder and this joy are not expressed. If in addition the painter has chosen to put in many details to make us feel the innocence and lowly grace of Mary's life; if he has shown us the quiet work with which she is busy, the sweet order of her room which images the tranquillity of her soul; this also is well. But the great thing is that he should perceive and show, as simply as possible, the charm of that perfect figure of maidenhood, no rude peasant-girl, but one with royal blood in her veins and heavenly thoughts in her heart.

2. The pictures of the Nativity have a greater variety of incidents and of modes of presentation. The simplest are those which show Mary and Joseph in the stable with the child; then come those in which the angels appear, or the

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P. A. J. Dagnan-Bouveret.

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Mary and the Child Jesus.

shepherds came to pay their adoration; another conception represents the Mother alone with her Babe, adoring Him, or nursing Him. Pictures of the Presentation in the Temple, and perhaps some of the Madonna and Child, belong to the general theme of the Nativity because their central idea is the advent of Christ as a little babe.

Here the painters have found a wide field for imagination, and have used large liberty in expressing the feelings with which different persons drew near to the Holy Child. Mary is almost always shown as wondrously happy; sometimes, as in Murillo's "Adoration of the Shepherds," lifting the cloth that covers the Child and displaying Him with gentle pride; sometimes, as in Correggio's lovely little picture at Dresden, bending over Him in a sweet rapture of tenderness which makes her very hands tremble with joy.

All worthy representations of the Nativity in art, however they may differ in minor details, whether the painter has tried to reproduce the scene with faithful realism of costume and surroundings, or has transferred the event to a setting frankly drawn from his own age and land, should have, I think, this one quality in common: they should make the interest of every figure in the picture centre in the Child; and most of all, the mother's interest. They should lift up and glorify maternity and infancy by bringing before us in visible form the conception that the birth of Jesus, to those who realized, however dimly, what it meant, was the dawn of a new day of hope for the world. To do less than this would be to fall short of the first requirement of the realism of the spirit.

3. With the Adoration of the Magi, a new element comes into the scene. These wise men from the East, whether they were kings or not, were the representatives of the outside world. Their homage typified and foreshadowed the worship which was to be given to Christ, in coming centuries, by the rulers and teachers of the Gentiles.

There are pictures which show the Magi on their journey led by the star, sometimes shining in the form of a babe

in the sky; and others which show them at the court of Herod asking their way; and others which show them being warned by an angel in a dream not to go back to Jerusalem; and others which show them returning by sea to their own country. But the great majority of painters have chosen the moment at which the gifts of gold and frankincense and myrrh were presented to the Child. Here there is room for splendid colour and dramatic contrast.

But how did the Child receive the gifts? Was He sleeping quietly? Did He reach out in childish glee to grasp the glittering tribute and play with it? Did He lift his hand in blessing, with a Divine intimation of the meaning of the strange scene? Who knows! The evangelist tells us nothing of this; and the artist is free to give us his own interpretation of the prophetic scene.

4. The Flight into Egypt is the contrasting companion-piece to the Adoration of the Magi. The one brings the great world into the dwelling of the Child Jesus; the other carries the Child Jesus out into the great world.

The pictures of this subject fall into two main divisions: those which represent its actual journey; and those which show the Holy Family resting, either by the way, or in the land of Egypt. The paintings which deal with the latter theme—commonly known as the Repose— include some of the most beautiful works of art, especially during the last three centuries. Many details have been introduced from the legends of the flight, in which the apocryphal *History of the Nativity of Mary* is particularly rich. This is one of them: 'The Holy Family rested by the road beneath a date-palm, and Mary desired to eat of the fruit; but it hung high above her head. Joseph, being weary, was not able to climb the tree. But the child Jesus knew His mother's wish, and at His command the tree bent down its branches. Then He thrust His finger into the sand, and a spring of water gushed forth. The next morning Jesus thanked the obedient tree, and promised that one of its branches should be carried by the angels and planted in Paradise.' Here

is the origin of all those paintings of the Repose which show the Mother and Child beneath a bending Palm-tree. Another idea has been introduced by modern painters, who show Mary and the Child resting in Egypt, while above them is seen an image of the goddess "Isis, the good mother, the faithful nurse, suckling her infant son Horus."

With many pictures of the Flight an allusion to the Massacre of the Inocents is naturally joined. Sometimes it is made a companion-picture. Sometimes it appears as a distant scene in the background. But the most beautiful and significant connection between these two incidents has been imagined by Mr. Holman in his great painting of "The Triumph of the Innocents."

The landscape is half-shadowed by night; but the moonbeams weave a filmy radiance over the plain and the distant hills where the watch-fires are glowing red. In front marches Joseph, with his basket of tools on his back, a sturdy son of toil. The mother, a noble woman of Palestine, carries the child in her arms, happy and fearless. But who are these little children that run and float beside the travellers? They are the spirits of the murdered innocents of Bethlehem, set free to follow the infant Saviour, and knowing that through Him they have entered by the gate of death into eternal joy. Three tiny ghosts in the rear have not yet felt His presence nor caught sight of Him, and the pain and terror of mortality are heavy upon them. But the others are radiant and rejoicing as ransomed souls; and at their feet rolls the river of life, breaking into shimmering bubbles in which the glories of heaven are reflected. Joseph does not see the spirits. I doubt whether even Mary sees them clearly. But Jesus recognises His former playmates with joy. He leans from His mother's arm to greet them, holding out a handful of wheat, the symbol of the bread of heaven.

Is it all mystical, visionary, unreal? Or is it a true picture to the eye of what faith beholds in the religion of Jesus? Surely if this gospel has any meaning it is the bringing of light and blessing to the suffering little ones of earth; a deeper

compassion and a tenderer care for them; and the promise of a heaven full of happy children.

5. After the return from Egypt comes the home-life at Nazareth, the household joy of the Holy Family, the education of the boy Jesus, the friendship with His little cousin John, the pilgrimage to Jerusalem, and the finding of the young Christ in the Temple among the doctors, hearing them and asking them questions. There were intimations and foreshadowings, no doubt, of the high and sacrificial mission that lay before the boy Jesus: there were talks with His mother, who had kept in mind the mysterious events of His infancy and pondered them in her heart. But there were also hours of quiet study over the book, and of lonely, happy wandering among the hills, and of joyous pastime with His playfellows, and of patient labour in the carpenter-shop of Joseph. Does not the record tell us that "Jesus increased in wisdom and stature, and in favour with God and man?" And without study and work and play, without companionship and solitude, without watchful care and wise freedom, such gracious growth from childhood to manhood is impossible.

The artists have given us their visions of the way in which these elements may have entered into the life of Christ. I do not care to ask for a historical proof of every incident that they have chosen to depict. It is enough if they have done their work reverently, with thoughtful imagination, and with the painter's skill which lends a speaking beauty to the picture. It is enough if they help me to feel the divine charm of the boyhood of Jesus and realize the certainty of the Eternal Wisdom that entrusted the Saviour of the world to the care of such a mother as Mary and such a guardian and protector as Joseph. It is enough if they make me remember more clearly that the Lord and Master of us all grew up in a simple human home, ruled by

"Pure religion, breathing household laws."

Henry van Dyke

THE STAR OF BETHLEHEM.

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Sir Edward Burne-Jones, Bart.

1833-1898

The Childhood of Jesus Christ

THE ANNUNCIATION OF THE BIRTH OF JESUS.
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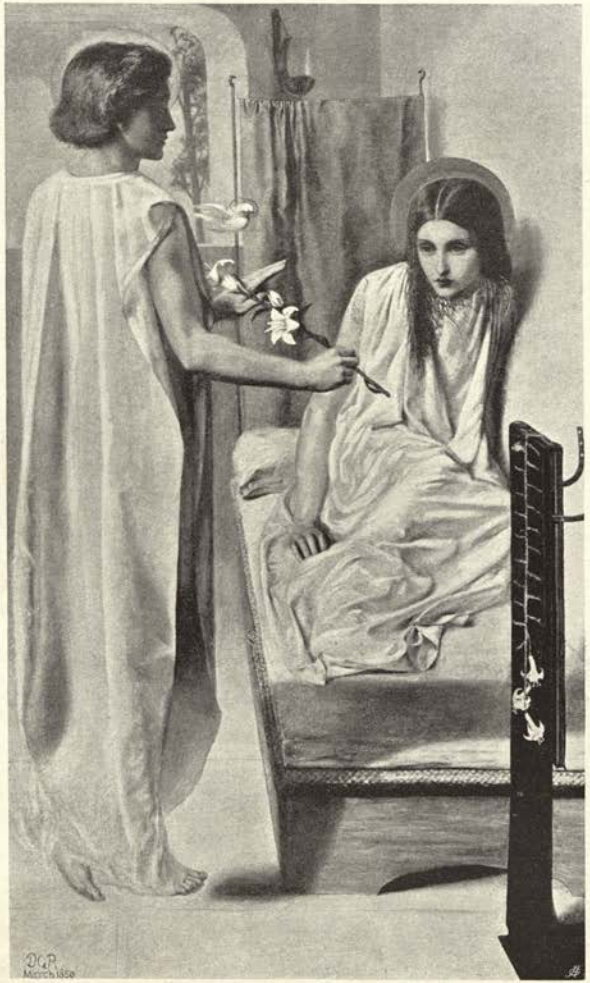
Sir Edward Burne-Jones, Bart.

1833-1898

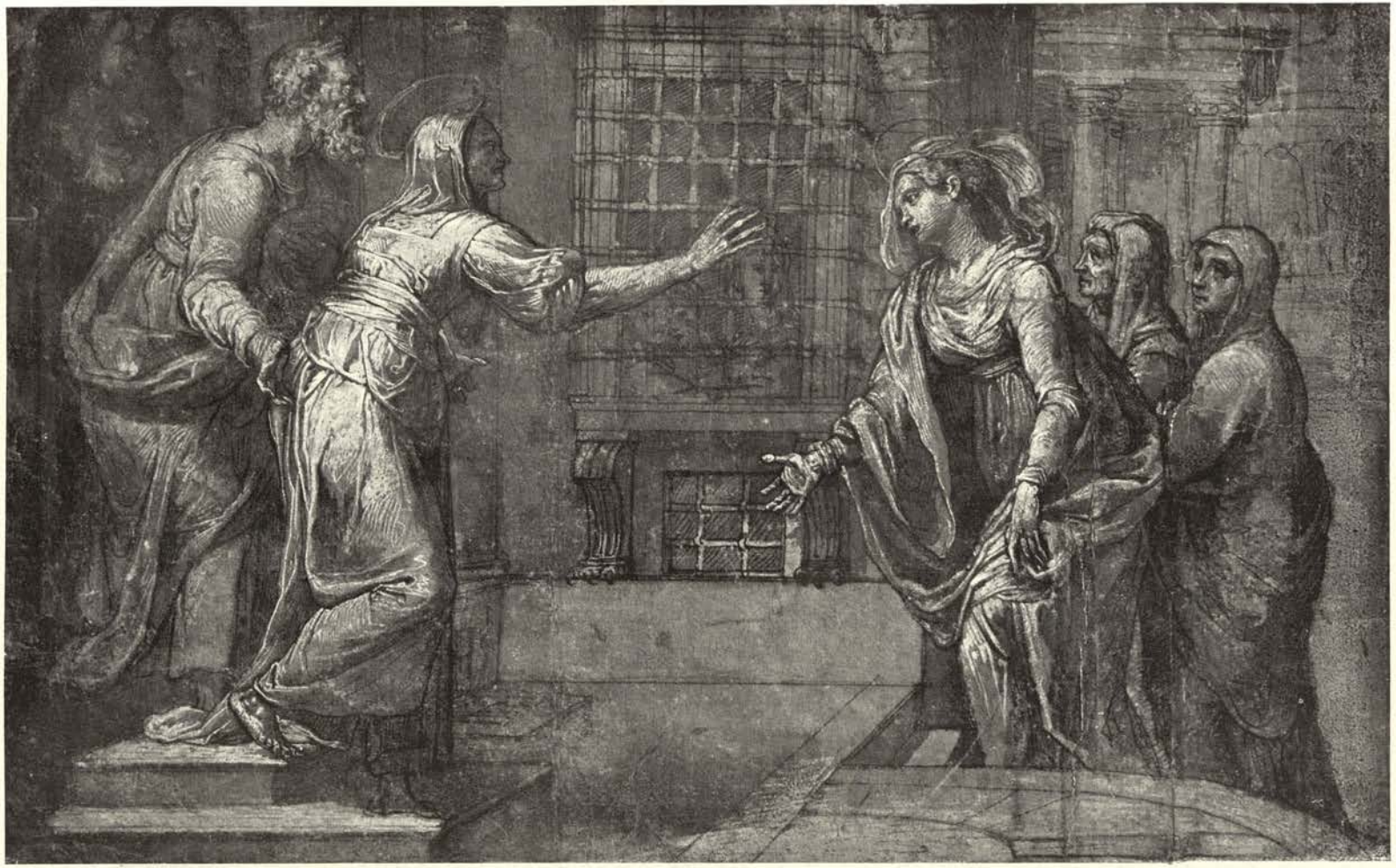
THE ANNUNCIATION OF THE BIRTH OF JESUS. FROM THE PICTURE IN THE MUSÉE DU LOUVRE, PARIS. A COPY AFTER FEDERIGO BAROCCI

G. Battista Salvi (Sassoferrato)
1605-1685



THE ANNUNCIATION: ECCE ANCILLA DOMINI. REPRODUCED AFTER THE PICTURE IN THE TATE GALLERY, LONDON

Dante Gabriel Rossetti
1828-1882



THE VISIT OF MARY TO ELISABETH. AFTER A COPYRIGHT PHOTOGRAPH BY MESSRS. BRAUN CLÉMENT & CO., PARIS, FROM THE ORIGINAL DRAWING IN THE ALBERTINA, VIENNA

Leonardo da Vinci

1452-1519

THE MEETING OF MARY AND ELISABETH. FROM A PHOTOGRAPH BY MESSRS. W. A. MANSELL & CO., AFTER THE PICTURE IN PARIS IN THE MUSÉE DU LOUVRE, No. 1321

Domenico Ghirlandaio

1449-1494

The Childhood of Jesus Christ

THE VISIT OF MARY TO ELISABETH. FROM A PHOTOGRAPH BY ALINARI AFTER THE FLORENTINE FRESCO IN THE CHIOSTRO DETTO DELLO SCALZO

Andrea del Sarto
1486-1531

THE BIRTH OF JOHN THE BAPTIST. FROM A PHOTOGRAPH BY ALINARI AFTER THE FRESCO IN FLORENCE IN THE CHIESA DI SANTA MARIA NOVELLA

Domenico Ghirlandaio
1449-1494

THE BIRTH OF JOHN THE BAPTIST. FROM A PHOTOGRAPH BY ALINARI AFTER THE FRESCO IN THE CATHEDRAL AT SIENA

Bernardino Betto (il Pinturicchio)

1454-1513

THE VISIT OF MARY TO ELISABETH. FROM A PHOTOGRAPH BY ALINARI AFTER THE FRESCO AT SIENA

Giovanni Antonio Bazzi (Sodoma)

1477-1549

The Childhood of Jesus Christ

THE BIRTH OF JESUS CHRIST. FROM A PHOTOGRAPH BY ANDERSON AFTER THE PAINTING IN FLORENCE

Lorenzo di Credi

1459-1537

THE HOLY FAMILY. FROM A PHOTOGRAPH BY MESSRS MANSELL & CO. AFTER THE PICTURE IN THE GLASGOW GALLERY

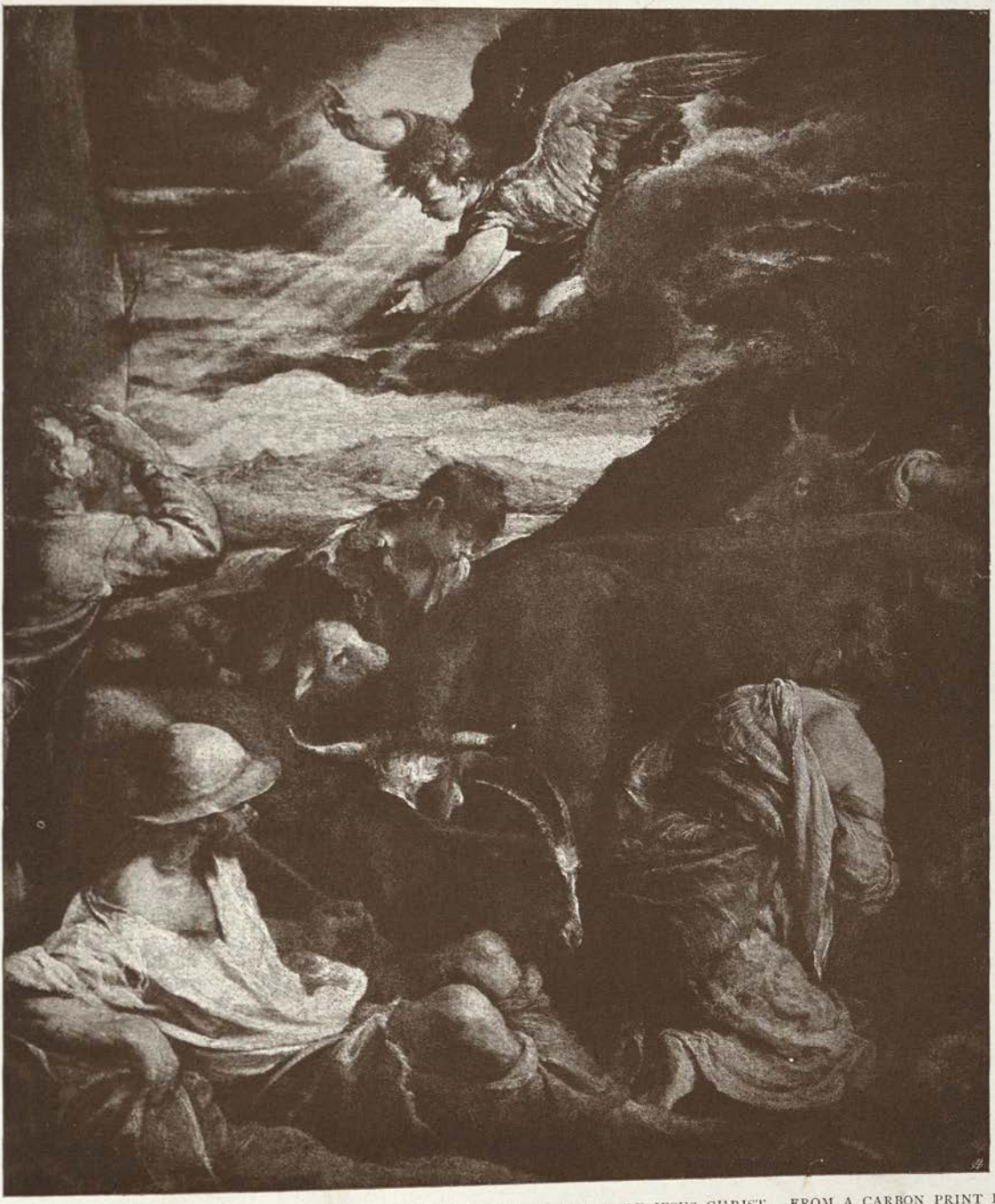
Tiziano Vecellio (Titian)

1477-1576

THE ADORATION OF THE SHEPHERDS. FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL AFTER THE PAINTING IN THE MUNICH GALLERY

Rembrandt van Rÿn

1606-1669



THE ANGEL OF THE LORD ANNOUNCING TO THE SHEPHERDS THE BIRTH OF JESUS CHRIST. FROM A CARBON PRINT BY BRAUN, CLÉMENT & CO. AFTER THE PAINTING IN ROME

Jacopo da Ponte (Jacopo Bassano)

1510-1592

THE ADORATION OF THE SHEPHERDS. FROM A PHOTOGRAPH BY ANDERSON AFTER THE PICTURE IN THE GALLERY OF ANCIENT AND MODERN ART, FLORENCE

Lorenzo di Credi

1459-1537

THE ADORATION OF THE SHEPHERDS. FROM A PHOTOGRAPH BY MESSRS. MANSELL & CO., AFTER THE PICTURE IN THE LOUVRE, PARIS

Josef de Ribera (Spagnoletto)
1588-1656

The Childhood of Jesus Christ

THE HOLY NIGHT. FROM A PHOTOGRAPH BY MESSRS MANSELL & CO, AFTER THE PAINTING IN THE DRESDEN GALLERY

Antonio Allegri (Correggio)

1494-1534

THE ADORATION OF THE SHEPHERDS. FROM A PHOTOGRAPH BY HANFSTAENGL AFTER THE PICTURE IN VIENNA

Gerard van Honthorst

THE ADORATION OF THE SHEPHERDS. AFTER THE PICTURE IN THE PRADO, MADRID, FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Bartolomé Estéban Murillo
1618-1882

THE ARRIVAL OF THE SHEPHERDS.

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H. Lerolle

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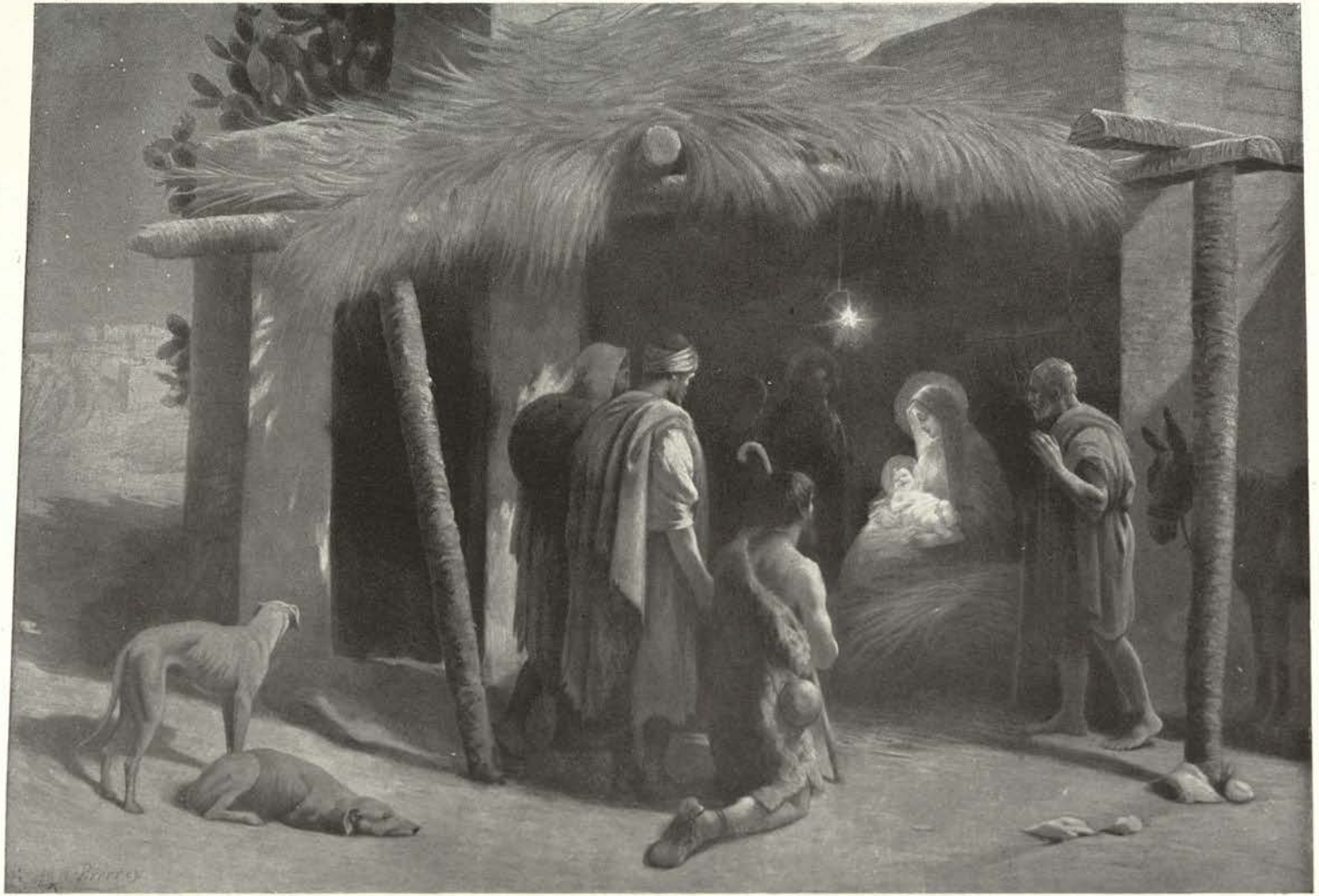
THE ADORATION OF THE SHEPHERDS. REPRODUCED FROM THE ENGRAVING BY GAUTIER, BY PERMISSION OF MESSRS. GOUPIL & CO.

William Adolphe Bouguereau



DURING THE NIGHT OF THE FIRST CHRISTMAS

REPRODUCED FROM A PHOTOGRAVURE BY PERMISSION OF MESSRS. GOUPIL & CO

Louis Maurice Pierrey

THE WISE MEN FROM THE EAST ON THEIR WAY TO BETHLEHEM REPRODUCED FROM THE ENGRAVING BY DUBOIS TESSELIN, BY PERMISSION OF HENRY GRAVES & CO.

The Late Jean Portaels

THE NATIVITY. REPRODUCED FROM A PHOTOGRAPH BY PERMISSION OF FRED. HOLLYER, LONDON

Dante Gabriel Rossetti

1828-1882

THE NATIVITY. AFTER THE PICTURE IN THE NATIONAL GALLERY, LONDON, FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL

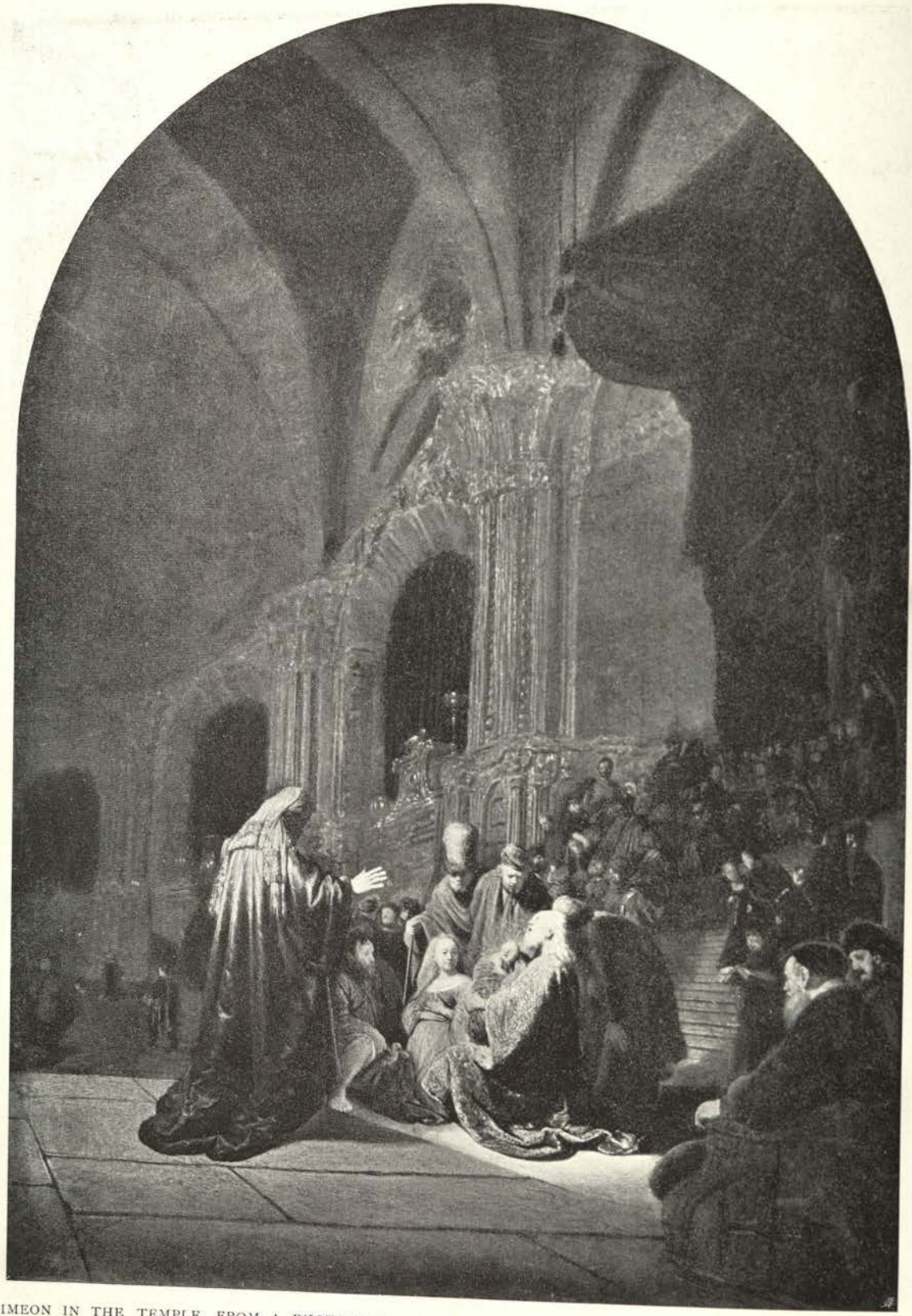
Francesco Zurbaran

1598-1662

THE PRESENTATION IN THE TEMPLE. FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL AFTER THE PAINTING IN THE BELVEDERE VIENNA

Fra Bartolommeo (Baccio della Porta)

1475-1517



SIMEON IN THE TEMPLE. FROM A PHOTOGRAPH BY HANFSTAENGL AFTER THE PICTURE AT THE HAGUE

Rembrandt van Rÿn
1606-1669

The Childhood of Jesus Christ

THE PRESENTATION OF MARY IN THE TEMPLE. FROM A PHOTOGRAPH BY ANDERSON, ROME, AFTER THE PAINTING IN THE VENICE ACADEMY

Tiziano Vecellio (Titian)
1477-1576

THE PRESENTATION OF THE VIRGIN. FROM A PHOTOGRAPH BY ALINARI AFTER THE FRESCO AT SIENA IN THE ORATORIO DI S. BERNARDINO

Giovanni Antonio Bazzi (il Sodoma)
1477-1549

THE PRESENTATION IN THE TEMPLE. FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL AFTER THE PICTURE IN THE BRUSSELS GALLERY

Philippe de Champaigne

1602-1674

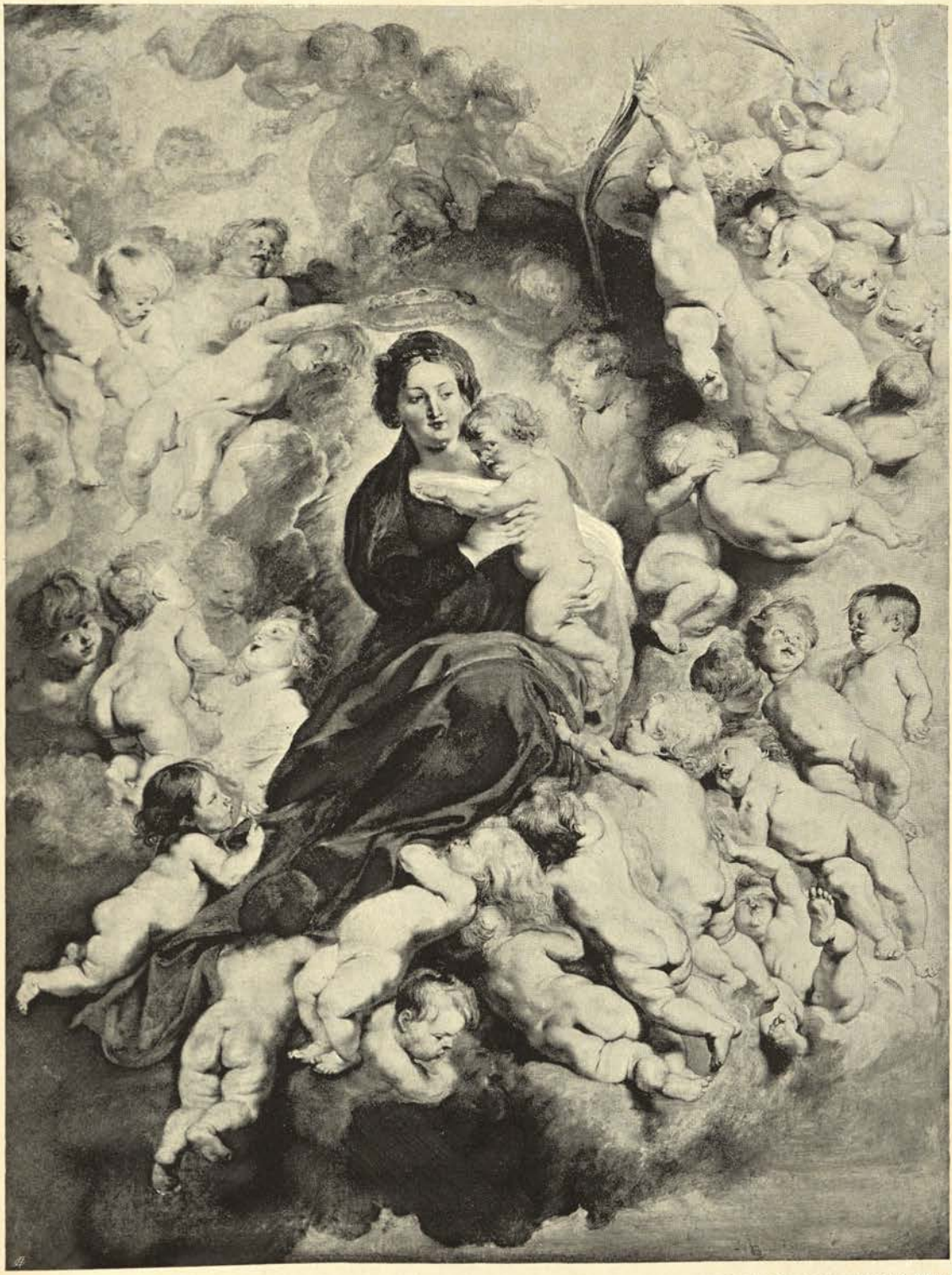
THE ADORATION OF THE WISE MEN

REPRODUCED FROM A PRINT KINDLY LENT BY MESSRS. MAGGS BROTHERS

Albrecht Dürer

1471-1528

The Childhood of Jesus Christ



MARY AND THE CHILD JESUS SURROUNDED BY HOLY INNOCENTS. FROM A PHOTOGRAPH BY PERRIER AFTER THE PICTURE IN THE LOUVRE

Peter Paul Rubens

1577-1640

THE ADORATION OF THE MAGI. FROM A PHOTOGRAPH BY ANDERSON, ROME, AFTER THE PAINTING AT FLORENCE IN THE UFFIZI GALLERY

Filippino Lippi

d. 1504

THE CHILDHOOD OF JESUS CHRIST

SIMEON: "LORD, NOW LETTEST THOU THY SERVANT DEPART IN PEACE." REPRODUCED FROM THE ENGRAVING BY J. J. CHANT, BY PERMISSION OF MESSRS. HENRY GRAVES & CO

William C. T. Dobson, R.A.

1817-1898

THE ADORATION OF THE WISE MEN. FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS, AFTER THE DRAWING IN THE LOUVRE

Peter Paul Rubens
1577-1640

THE CHILDHOOD OF JESUS CHRIST

THE ADORATION OF THE WISE MEN. AFTER THE PICTURE IN THE PRADO FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

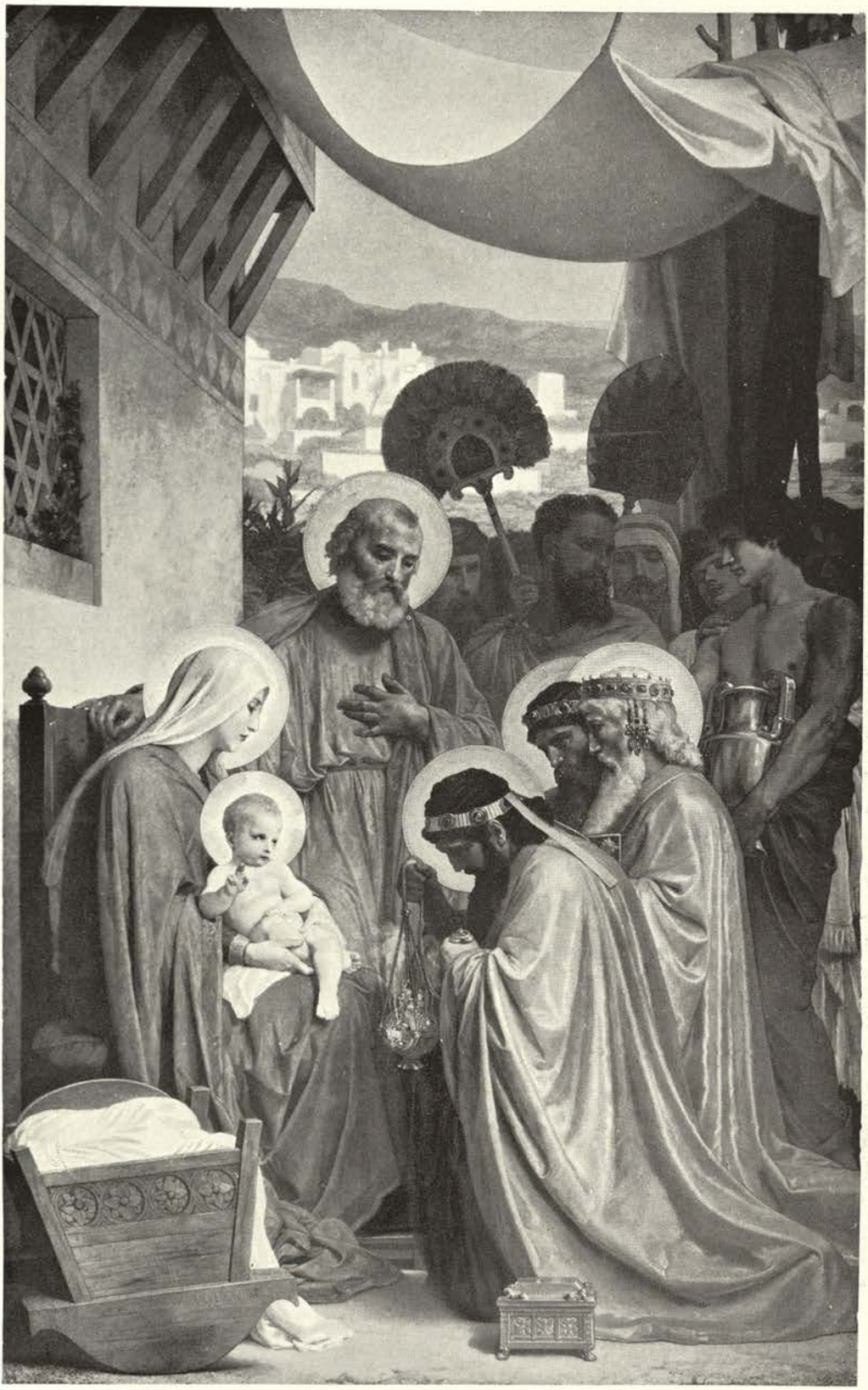
Don Diego de Silva y Velazquez
1599-1660

THE HOLY FAMILY. FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS, AFTER THE PICTURE IN THE PRADO, MADRID

Raffaello Sanzio (Raphael of Urbino)

1483-1520

THE CHILDHOOD OF JESUS CHRIST



ADORATION OF THE WISE MEN. REPRODUCED FROM THE ENGRAVING BY GAUTIER, BY PERMISSION OF MESSRS. GOUPIL & CO.

William Adolphe Bouguereau

THE MADONNA OF THE MAGNIFICAT. FROM A PHOTOGRAPH BY MESSRS. MANSELL & CO., AFTER THE PICTURE AT PARIS IN THE LOUVRE

Sandro Botticelli

1447-1510

THE HOLY FAMILY. REPRODUCED FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL AFTER THE PAINTING AT FLORENCE IN THE UFFIZI GALLERY

Michelangelo Buonarroti

1475-1564

THE VIRGIN WITH THE HOLY CHILDREN ATTENDED BY AN ANGEL. FROM A PHOTOGRAPH BY HANFSTAENGL AFTER THE PICTURE IN THE NATIONAL GALLERY, LONDON

Leonardo da Vinci
1452-1519

The Childhood of Jesus Christ

THE HOLY FAMILY. FROM A PHOTOGRAPH BY PERRIER AFTER THE PICTURE IN THE MUSÉE DU LOUVRE

Simone Cantarini (il Pesarese)
1612-1648

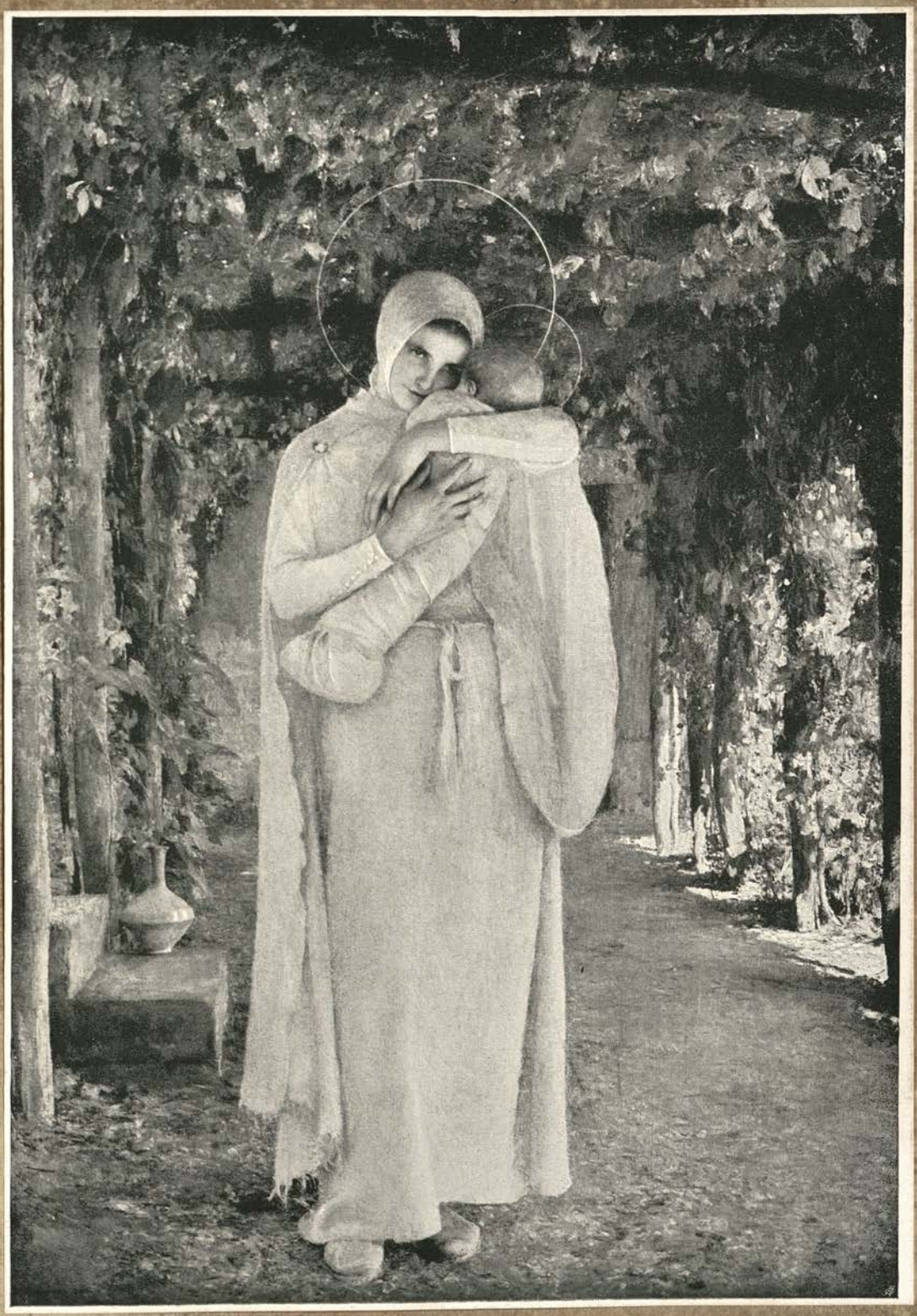
THE HOLY FAMILY. FROM A PHOTOGRAPH BY HANFSTAENGL AFTER THE PICTURE IN THE LIECHTENSTEIN GALLERY, VIENNA

Nicolas Poussin
1594-1665

THE VIRGIN WITH THE CHILD JESUS AND JOHN THE BAPTIST. AFTER THE PICTURE IN THE ROYAL GALLERY AT DRESDEN FROM A CARBON PRINT BY BRAUN, CLÉMENT & CO., PARIS

Sandro Botticelli

1447-1510



THE MADONNA WITH THE INFANT JESUS.

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P. A. J. Dagnan-Bouveret

MARY AND THE CHILD JESUS. AFTER A MEZZOTINT BY C. TURNER KINDLY LENT BY MR. F. B. DANIELL

Parmigia'no
1503-1540

THE HOLY FAMILY OF FRANCIS I. OF FRANCE. AFTER THE PICTURE IN THE LOUVRE FROM A PHOTOGRAPH BY THE AUTOTYPE CO.

Raphael
1483-1520

THE HOLY FAMILY AND JOHN THE BAPTIST. AFTER A CARBON PRINT BY BRAUN, CLÉMENT & CO., PARIS, FROM THE PICTURE IN THE PRADO AT MADRID

Bernardino Luini
1475 (?)-after 1533

THE MADONNA OF ST. SEBASTIAN. AFTER THE PICTURE IN THE DRESDEN GALLERY FROM A CARBON PRINT BY BRAUN, CLÉMENT & CO., PARIS

Antonio Allegri da Correggio
1494-1534

THE HOLY FAMILY RESTING ON THE WAY TO EGYPT. REPRODUCED AFTER A PHOTOGRAPH BY HANFSTAENGL

Anthony van Dyck

1599-1641

THE MASSACRE OF THE INNOCENTS. FROM A PHOTOGRAPH BY C. NAYA AFTER THE PAINTING IN THE ACADEMY AT VENICE

Bonifacio Veronese (il Vecchio)
Died 1540

THE FLIGHT INTO EGYPT.

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Jean Charles Cazin

THE FLIGHT INTO EGYPT.

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Eugène Girardet

The Childhood of Jesus Christ

THE FLIGHT INTO EGYPT. FROM A PHOTOGRAPH BY W. E. GRAY AFTER THE ORIGINAL DRAWING IN THE POSSESSION OF THE CARFAX GALLERY, LONDON

William Blake

1757-1828

THE MASSACRE OF THE INNOCENTS. FROM A PHOTOGRAPH BY ANDERSON AFTER A TAPESTRY IN THE VATICAN

Raffaello Sanzio (Raphael of Urbino)

1483-1520

The Childhood of Jesus Christ

THE FLIGHT INTO EGYPT. REPRODUCED FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO.

Alexandre Gabriel Decamps
1803-1860

THE FLIGHT INTO EGYPT. AFTER A CARBON PRINT BY BRAUN, CLÉMENT & CO. FROM THE ORIGINAL SKETCH

Jean François Millet
1814-1875

THE FLIGHT INTO EGYPT. AFTER THE ORIGINAL ETCHING

Sir Charles Holroyd

66998

THE TRIUMPH OF THE INNOCENTS. REPRODUCED BY KIND PERMISSION FROM THE ORIGINAL PAINTING IN THE POSSESSION OF THE LIVERPOOL CORPORATION

William Holman Hunt

THE RETURN OF THE HOLY FAMILY TO NAZARETH. REPRODUCED FROM THE ENGRAVING BY W. J. EDWARDS BY PERMISSION OF HENRY GRAVES & CO.

William C. T. Dobson, R.A.
1817-1898

The Childhood of Jesus Christ

THE CHILD JESUS QUESTIONING WITH THE DOCTORS. AFTER THE PICTURE AT NAPLES. FROM A PHOTOGRAPH BY ALINARI

Salvatore Rosa
1615-1673

THE CHILD JESUS IN THE TEMPLE. REPRODUCED FROM THE ENGRAVING BY J. J. CHANT BY PERMISSION OF MESSRS. HENRY GRAVES & CO.

William C. T. Dobson, R.A.
1817-1898

JOHN THE BAPTIST AS A CHILD. FROM A CARBON PRINT BY BRAUN, CLÉMENT & CO., PARIS, FROM THE PICTURE IN THE COLLECTION OF SIR FREDERICK COOK

Sir Joshua Reynolds, P.R.A.

1723-1792

THE FINDING OF THE SAVIOUR IN THE TEMPLE.

REPRODUCED FROM THE PICTURE IN THE BIRMINGHAM GALLERY BY PERMISSION OF THE FINE ARTS COMMITTEE

William Holman Hunt

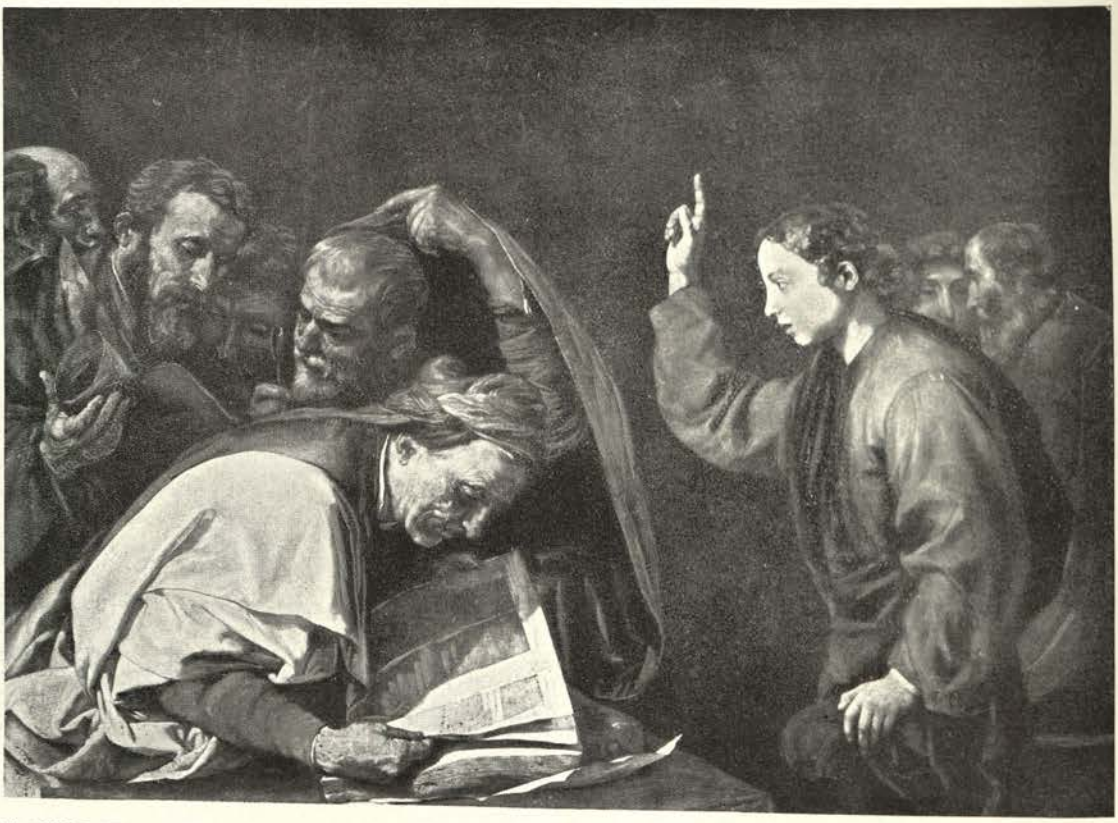
The Childhood of Jesus Christ

THE CHILD JESUS IN THE TEMPLE QUESTIONING WITH THE DOCTORS. FROM A PHOTOGRAPH BY ALINARI AFTER THE FRESCO AT CREMONA IN THE CHIESA DI S. MARGHERITA

Giulio Campi
1500-1572

JESUS CHRIST MEETS JOHN THE BAPTIST. AFTER A PHOTOGRAPH BY ALINARI FROM THE ORIGINAL FRESCO IN THE CHIOSTRO DETTO DELLO SCALZO, FLORENCE

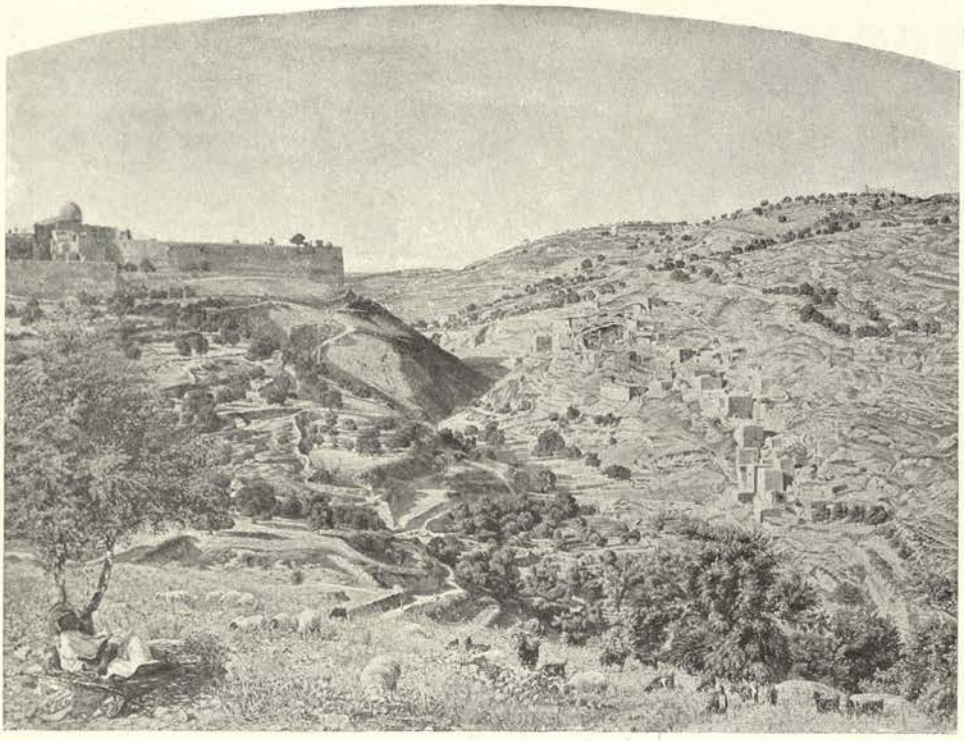
Franciabigio
1482-1525



THE CHILD JESUS AND THE DOCTORS. AFTER A PHOTOGRAPH BY HANFSTAENGL FROM THE PICTURE AT VIENNA

Josef de Ribera (Spagnoletto)
1588-1656

The Childhood of Jesus Christ

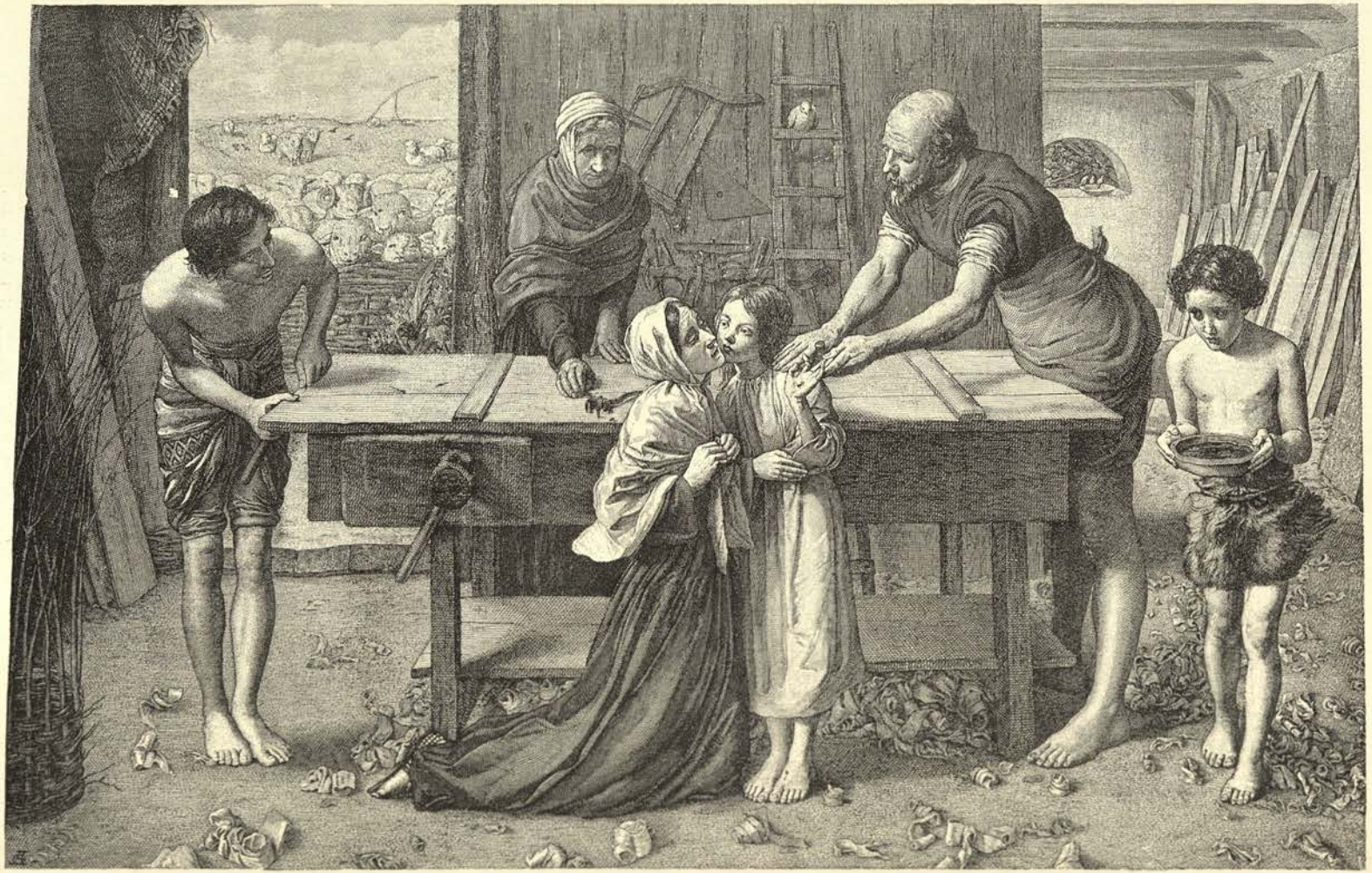


JERUSALEM AND THE VALLEY OF JEHOSHAPHAT. FROM THE PICTURE IN THE TATE GALLERY, LONDON, AFTER A PHOTOGRAPH BY W. E. GRAY

Thomas Seddon
1821-1857

THE CHILD JESUS QUESTIONING WITH THE DOCTORS. REPRODUCED FROM THE TRANSLATOR'S-ETCHING BY LÉON FLAMENG. BY PERMISSION OF MESSRS. SAMPSON LOW & CO.

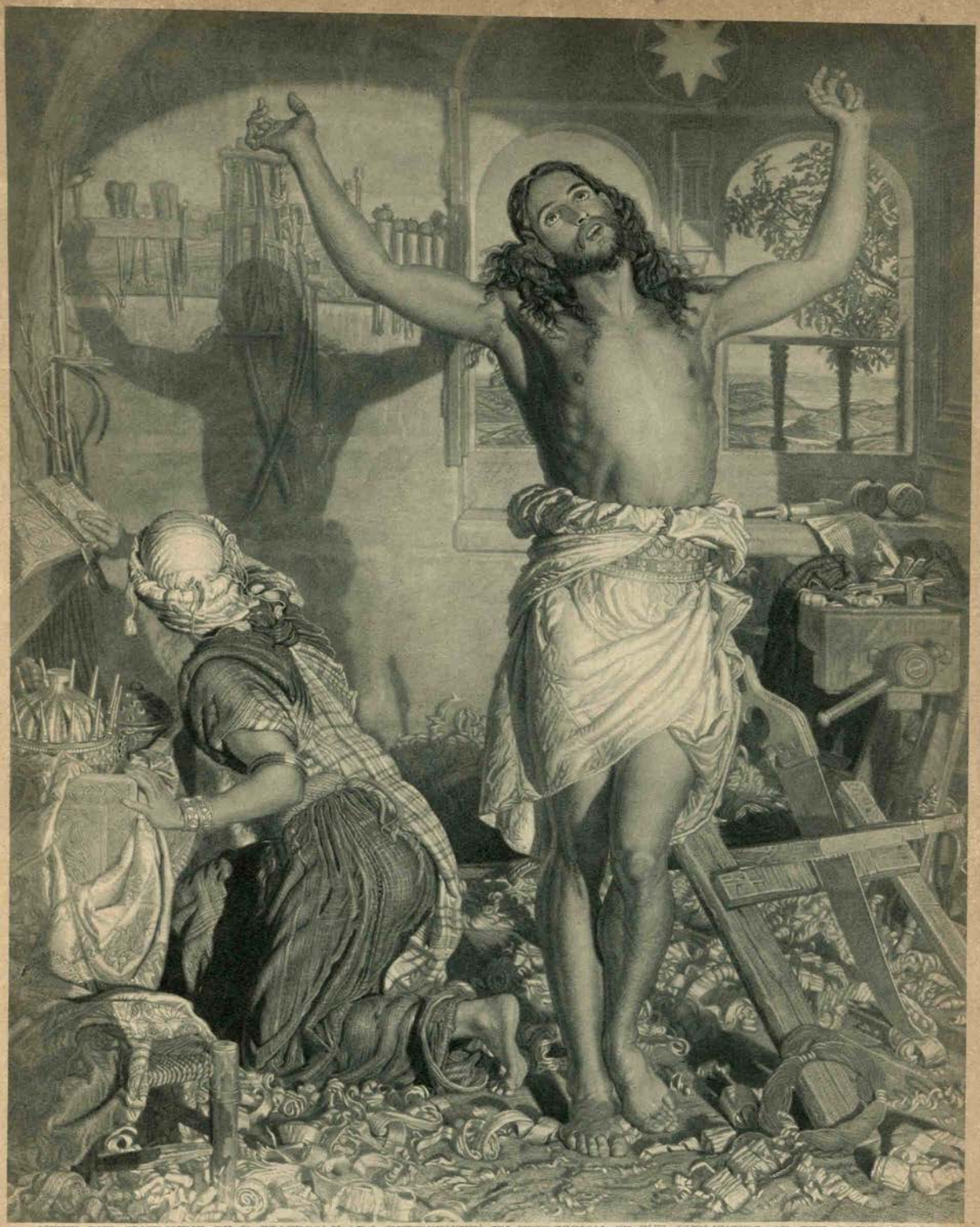
Alexandre Bida
1808-1895



CHRIST IN THE HOUSE OF HIS PARENTS. EXHIBITED AT THE ROYAL ACADEMY IN 1850. REPRODUCED FROM AN ENGRAVING BY PERMISSION OF MESSRS. HENRY GRAVES & CO.

Sir J. E. Millais, Bart., P.R.A.
1829-1896

HOLMAN HUNT.



AFTER THE ENGRAVING BY F. STACPOOLE, A.R.A. REPRODUCED BY PERMISSION OF THE PUBLISHERS OF THE LARGE PLATE, MESSRS THOMAS AGNEW AND SONS.

THE SHADOW OF DEATH.

The Ministry of Jesus Christ

By the Right Reverend G. A. Chadwick, D.D., Bishop of Derry and Raphoe.

HEN a thoughtful man examines a collection such as this, of the pictures in which great masters have striven to embody incidents of the earthly life of Jesus, he may be occupied in any of several ways. He may be only an artist studying art. Or again he may ask each picture for its message. What is here for me of thought or of emotion, concerning the Marriage of Cana, or the Transfiguration? So he may question one after another until he has exhausted the collection.

But there is more to be learned than one can see by treating them as independent units. Strange as the assertion may appear, and little as any of the workmen can have dreamed of this, their work has something in it of an organic unity, and the whole is greater than the sum of the parts.

Every worthy contributor to such a Gallery was a Student of the Sacred Life, as truly as any theologian of his day. He brought to his work the culture and thought of his time, and added whatever his own genius and piety could supply. The result sometimes, as we shall see, differed widely from the pronouncement of the theologians, and the difference is instructive; but even when it did not differ, it was the outcome of a totally different intellectual process.

The theologians were concerned with dogma: they searched for proof-texts: their supreme anxiety was to be orthodox. What we have in this volume is the result of many honest endeavours to "know Christ," to create for one's self and to show to others a real and worthy conception of Him, and of his acts when among us in the flesh.

Did they succeed? Did they find heroism and majesty and tenderness, which it taxed and overtaxed all the resources of their art even to express? Was their noblest expression of these qualities attained by fidelity to the narrative or by self-willed endeavours to improve upon it? Did the greatest of them find here a theme for his greatest powers, or was his work upon this subject exceeded by what he did elsewhere? Did the characteristic knowledge and power of each race and age find here an adequate theme for its exertions? And is the result of this work, elaborated through many ages, coherent and progressive?

When we think of the matter thus, we perceive that the world's sacred pictures have many lessons beside the suggestions upon the surface of each canvas, being really a disclosure of the painter himself, and of his period, and of some at least of the message of the gospel not only to him but also to his age.

I.

It was predicted of Jesus, as one aim and intention of his ministry, that "thoughts out of many hearts 'should' be revealed."

It was a great prediction. It is a gift of the highest natures only, that they evoke what is essential in other men, and only the radically commonplace are commonplace when they are by.

Such this child should be. Where He should come, deep would answer to deep. If there were any sort of nobility in a character, however overlaid and hidden, it would appear in his attitude toward Jesus, whom he would revere, even if he failed to worship Him.

Now this prediction has proved true. Saint or heretic, whatever anyone tells me about Christ, he tells me as much about himself; and there are passing phrases of Voltaire, Rousseau and Strauss, which resemble finger-prints in a detective

story, so inevitably do they betray the man. Every commentary upon his life has been an act of self-disclosure, a commentary also upon the commentator. So much and no more this man has prevailed to see and to tell us of the ideal greatness; and where his sympathy responded or his insight failed, we know, by this evidence, what manner of man he was. However flawed and blemished the external life, there was a heroic strain in everyone who could truly conceive of the Lord with his face steadfastly set to go up to Jerusalem, and purity and tenderness were in the thoughts of the hearts of everyone who understood his duplex utterance to the doomed woman whom He rescued,

"Go"—but go not back—"Go, and sin no more."

It is not to be denied that the four narratives—including St. John, and the miraculous quite as much as the didactic part of them—have this remarkable power upon the heart. They speak to it and it responds. Nay, they call to what is buried there, and it comes forth, perhaps like Lazarus bound, but living.

All this is true, in an emphatic sense, of those great commentators, the painters who have undertaken to embody for us in line and colour, the dignity, the patience, the insight, the condescension and the love of the Divine Man.

Let there be granted for the brush (as for the pen with which other commentators express themselves), grammar and vocabulary, that is to say, technical competence and power of utterance. And thereupon we find that all a man has within him is here evoked, Doré or Michael Angelo or Leonardo, French Sentimentalist or Pilgrim of Eternity, it is through the story of Jesus that they have striven, one and all, to utter what is deepest in them.

And this is vitally important. We are and ought to be impressed, when we find the same narratives which attract our foremost minds, potent also with the Hottentot and the Eskimo. It is a noble evidence, which has never yet perhaps been elaborated as it deserves. But this is much more impressive, that the great artists of many centuries should have found in

these same narratives the opportunity and suggestion of their finest work. It is a response to the gospel, and a confession of its power, from a direction utterly unthought of by the writers.

II.

There is something more to say. For see what is implied in this incessant activity of art upon the gospel story. It brings each incident to the very severest test, the test of concrete embodiment. It proposes to give them, one after another, solidity, colour and form, flesh and blood. It sets the Master and the fallen woman, or leprous man, or anxious parent, and the disciples and the hostile critics, actually before our eyes. If the ideal in the Gospels were false or flawed, if any taint of insincere melodrama or undue self-assertion, anything too weak or too austere were in the story, here is the surest way possible to expose it. Nay, if the stories were only vague and nebulous, tendency legends, myths generated by impulses of which some are quite inconsistent with the mind of Christ in his teaching, the haze and the inconsistency could not be exposed more surely than by the attempt to give them form and body. From picture after picture the Master seems to say, "A spirit hath not flesh and bones, as ye see Me have."

Each great painting means that a highly trained student has been able to gaze with his mind's eye upon one incident in the sacred story, and has found it a coherent thing, and not only coherent but admirable. He has been able to place in the centre of each the Claimant to our Adoration; and to set Him there has not shaken the faith either of the painter or of us who gaze upon his work.

Even when such a picture fails in dignity or holiness, we are never conscious that the narrative is compromised, but that the work is inadequate: in our own minds we have another conception which is to this both the repudiation and the antidote.

Nor is it any reply to this argument, that the same

THE PRODIGAL SON.

FROM THE ORIGINAL ETCHING

Alphonse Legros

men painted also Perseus and Andromeda. For they did not. They painted an ideal of beautiful and helpless womanhood, and strong victorious manhood. You bring no such picture to the test of an authentic narrative; you quote no authority to justify or condemn it. The artist is also the inventor; and I have no quarrel with him if his Perseus is not mine. There is exactly the same difference as between history and a fairy tale. Moreover, the history is loftier than the tale, more inspiring, more pathetic. It is here only that the actual joins hands with the ideal. And, as in life, so in Art, the experiments of centuries, and of profound dissimilarities in temperament, education and environment, are the witnesses that it does so.

III.

The records of art are the picture galleries of the world. To pass from one master to another, from gallery to gallery, is to open the volumes of a great library, some written by contemporaries, others of widely different dates. And every age has its characteristics there disclosed, the thoughts of its heart are revealed. Not more clearly do we recognize mediævalism in the portrayal of St. John with a bishop's mitre, or St. Anna in the dress of a nun, than in its prevalent moods and aspirations. Even behind the galleries are the catacombs. And what contrast can be greater than between the simple and artless dignity of the Shepherd, bearing home the lost sheep, and the Light of the World, with nineteen centuries of baffled expectation in his eyes, standing at midnight by a barred door? No one, looking at them for the first time could possibly place them out of their true order. As we turn from one picture of Christ to another, and allow the meaning of each to sink down into our minds, it is as if the spirit of the period had come back to speak with us, and to say how it conceived of him. They are different, and they see Him differently, but they do not contradict each other; rather, there is nothing discerned by any which is not

required for the completeness of the Perfect One. And much still remains, for the future to teach our sons.

IV.

All this is not enough to say. The Christ of Art is not only the Revealer of the Secrets of each student and each period, He is their Instructor and Saviour also. Surprising indeed is the equipoise between these two characteristics of the story, that it is always near enough to every age to be comprehended; and Art shows each period busy in its own characteristic way upon this theme; yet is it always far enough in advance to be a revelation and a guide; and therefore we see also thoughts, hints, conjectures of the future. The story is sufficiently close to every age to be assimilated; but so potent that the assimilation is a chemical change. In many countries, throughout the dark ages, the best and most effectual teachers of the people were not the clergy, but, all unconsciously, the great Masters who went straight to the gospels for their inspiration and showed all men what they found there. Everywhere else was an asceticism which threatened to drain human nature of its heart's blood. Religion was not the purifying of our instincts, but their repression; and to enter religion was to go into a monastery. The painters were themselves of the general opinion, as far as this was possible for men of genius who looked with sympathetic eyes upon nature and their fellow-men. We know how they conceived of saintship; for we can still see their Jeromes and Anthonies and Magdalenes. But what we have just seen, namely, that the man and the period are visible in their work, is not more certain than this, that the divine Subject overmastered both. It was possible to think of the saints as ascetics and even hermits; possible too for art to find a very true nobility in that life which is consecrated for ever in the sublime and austere figure of the Baptist; but the Perfect Man could not be thought of except mingling freely with

his fellows, eating and drinking with publicans and sinners.

The pictures of the infancy proclaimed what the artists would hardly have been allowed to declare in words, the religious beauty of domestic life, the sacredness of those common ties which were blasphemed by current theories, the divinity of a baby's hand pressed to a mother's bosom. To paint the Holy Family was to declare that a family can be holy. Every such picture hung up in Church, and mingling its suggestions with the worship of the people, sank like rain into the ground in which lay hidden the germs the Renaissance.

But it was not only the Infancy which taught such lessons. The whole life of Jesus was indeed obedient to legitimate authority, but it was independent of it and above it. It was a life, spiritually as well as physically, in the open air. It concerned itself with the whole range of human energy and feeling. Marriage and the shortcomings of a lowly menage, sickness, bereavement, frenzy, recovery of the incurable and even of the dead, controversy, popularity, desertion, friendship and treason, the ideal life concerned itself with all of these, and even when the authorized teachers forgot this, the great artists did not fail to remember, and their works reminded the world that it was so.

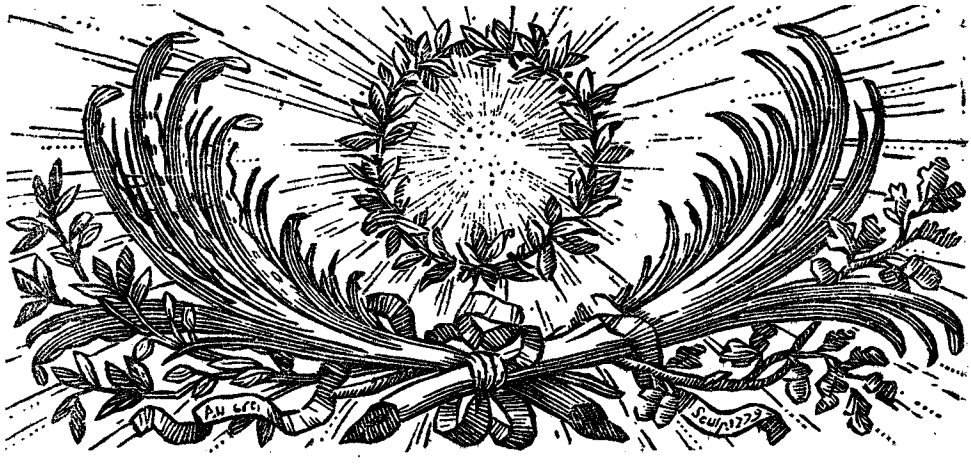
A striking example is that celebrated Transfiguration by Raphael to be found among the illustrations that follow this brief chapter.

It has always been observed that the "mountain" is represented as a mere hillock, in order to bring two groups into view together; above, the spectators of the "excellent glory," and below, the baffled disciples and the devil-tormented child. The contrast is indeed impressive. But it is even more suggestive. To the age of monasticism it said, What if the Master had consented to remain in rapt seclusion? What if Peter had been left where it was so "Good for 'him' to be," and allowed to build tabernacles there? Below, Satan would have vanquished the Church: the demon would never have been driven out.

It is so with the whole range of sacred Art: the great painter has looked for himself upon the world, and upon the divine life; and his picture tells us what he saw in both, and in their relations to each other: it is a self-revelation, and a revelation of his time, and a revelation of the mind of Him who governs the evolution of the ages.

Geo. F. Derry & Raphoe.

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY



FROM A COPYRIGHT PHOTOGRAPH BY BRAUN CLÉMENT & CIE, PARIS.

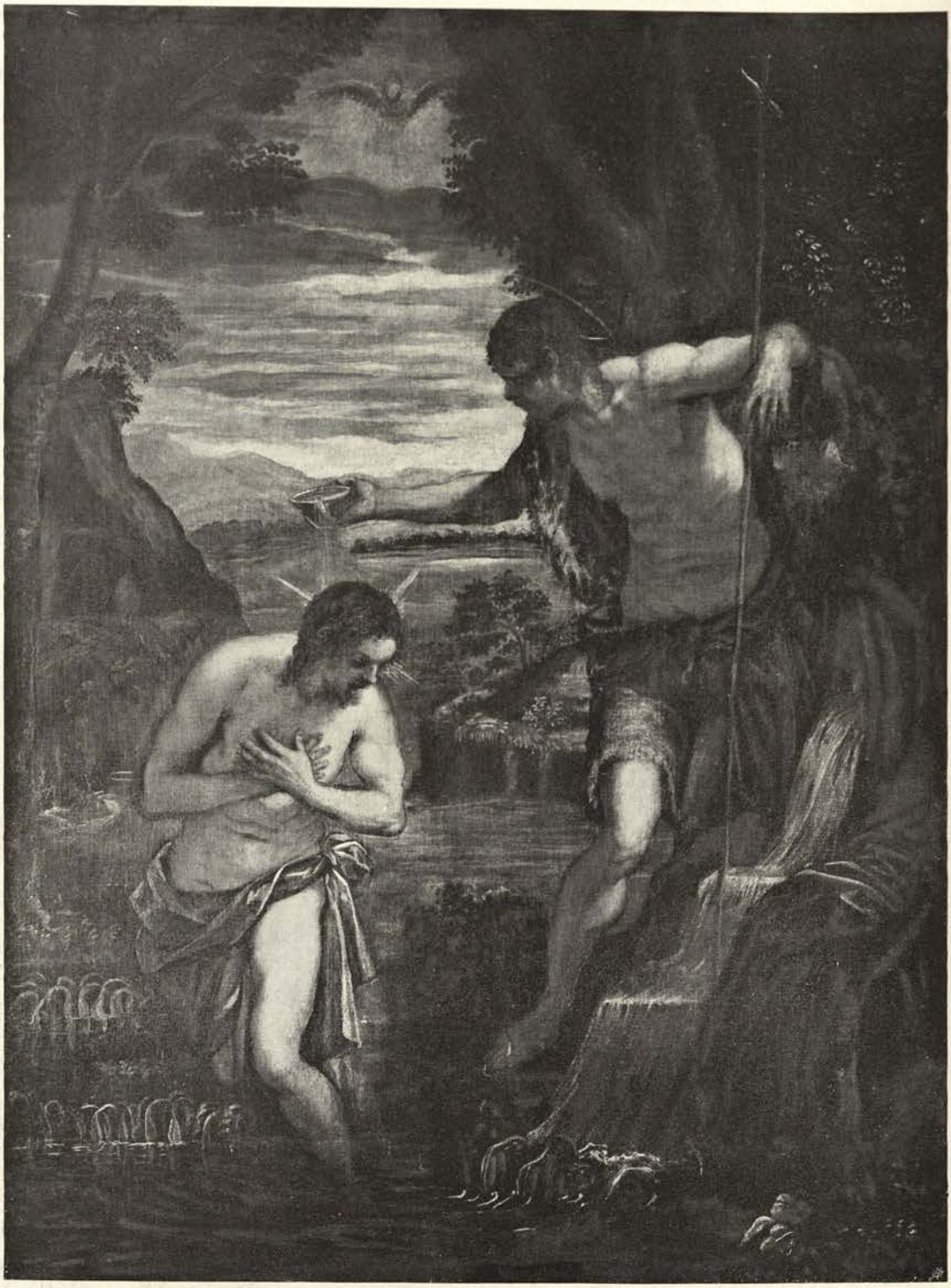
SUFFER THE LITTLE CHILDREN TO COME UNTO ME.

JOHN THE BAPTIST PREACHING TO THE MULTITUDE. FROM A PHOTOGRAPH BY ALINARI AFTER THE FRESCO AT FLORENCE IN THE CHIOSTRO DETTO DELLO SCALZO

Andrea del Sarto
1486-1531

JOHN BAPTISES THE MULTITUDE. FROM A PHOTOGRAPH BY ALINARI AFTER THE FRESCO IN THE SCALZO, FLORENCE

Andrea del Sarto
1486-1531



THE BAPTISM OF JESUS CHRIST. FROM A CARBON PRINT BY BRAUN, CLÉMENT & CO., PARIS, AFTER THE PAINTING IN THE PRADO, MADRID

Jacopo Robusti (il Tintoretto)

1518-1594

THE BAPTISM OF JESUS CHRIST. AFTER A CARBON PRINT BY BRAUN, CLÉMENT & CO., PARIS FROM THE PAINTING IN THE PITTI PALACE, FLORENCE

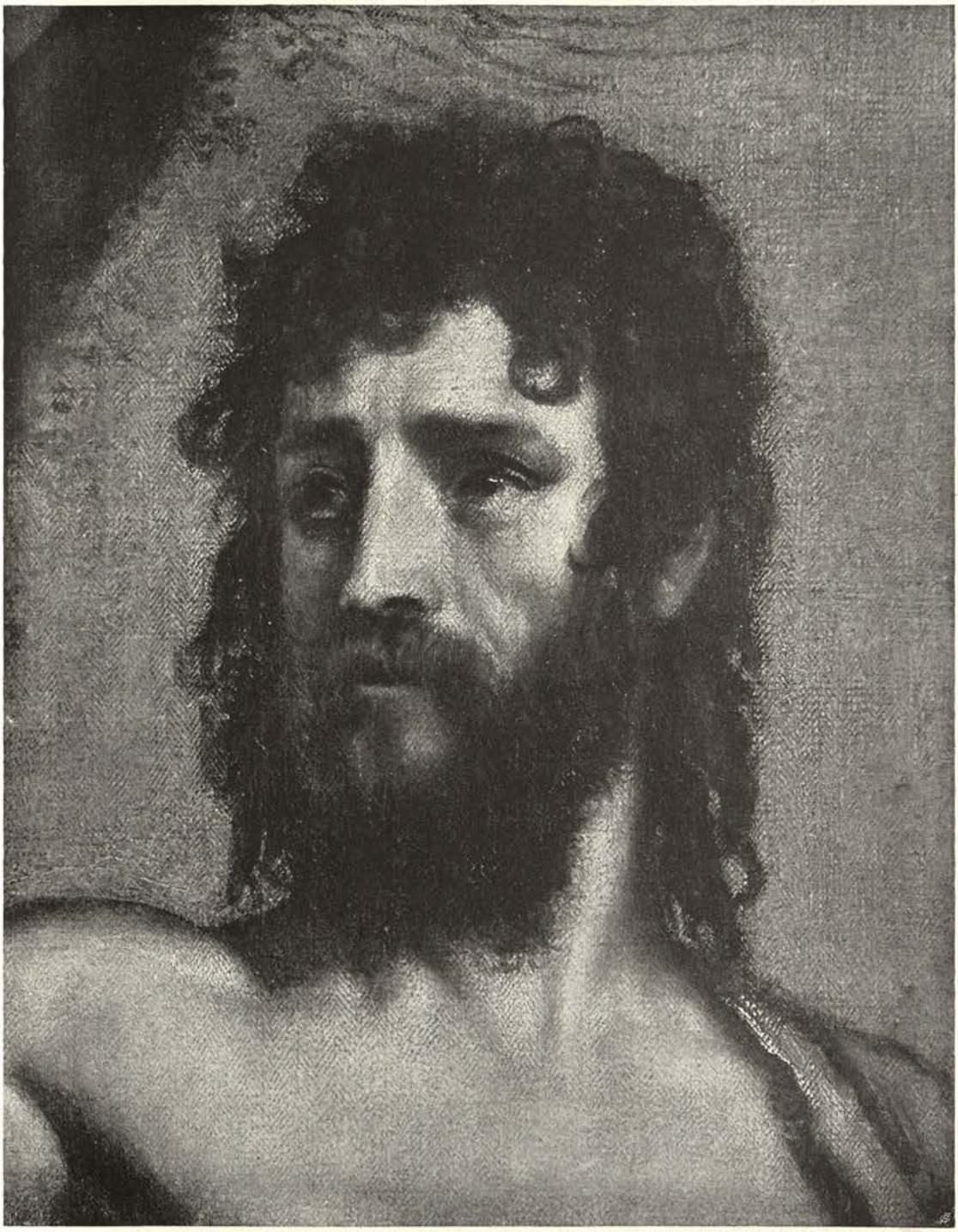
Paolo Caliari (Paolo Veronese)
1528-1588

JOHN THE BAPTIST IN THE COUNTRY ABOUT JORDAN
AFTER THE TRANSLATOR'S-ETCHING BY BRACQUEMOND,
BY PERMISSION OF MESSRS. SAMPSON LOW & CO.

Alexandre Bida
1808-1895

THE BAPTISM OF JESUS CHRIST, AFTER A PHOTOGRAPH BY ALINARI FROM THE FRESCO AT
FLORENCE IN THE CHIOSTRO DETTO DELLO SCALZO

Andrea del Sarto
1486-1531



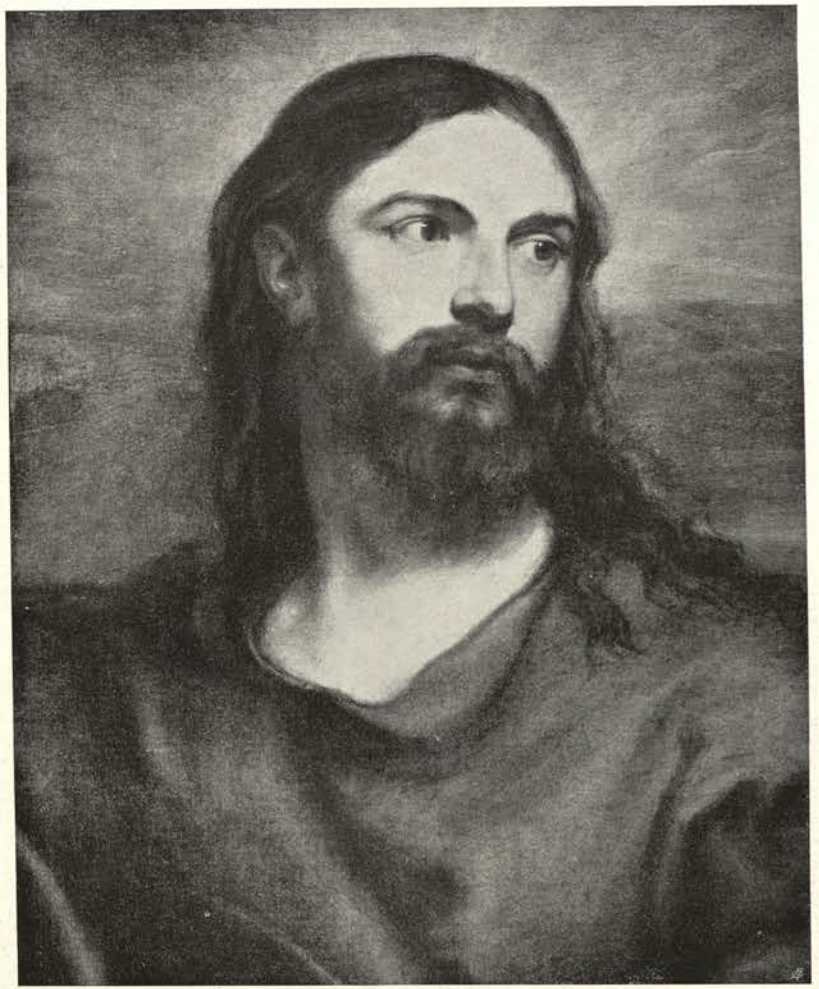
JOHN THE BAPTIST. REPRODUCED FROM A PHOTOGRAPH OF THE ORIGINAL PAINTING BY PERMISSION OF C. NAYA, VENICE

Tiziano Vecellio (Titian)

1477-1576

THE SAVIOUR: FROM THE PAINTING OF THE BAPTISM OF JESUS IN THE GALLERY OF ANCIENT AND MODERN ART AT FLORENCE. AFTER A PHOTOGRAPH BY ALINARI

Andrea Verrocchio
1435-1488



THE SAVIOUR: FROM THE PAINTING OF THE TRIBUTE MONEY IN THE PALAZZO BIANCO AT GENOA. REPRODUCED FROM A PHOTOGRAPH BY ALINARI

Anthony van Dyck
1599-1641

THE TEMPTATION OF JESUS CHRIST. FROM A PHOTOGRAPH BY ANDERSON AFTER THE PAINTING AT VENICE IN THE SCUOLA DI S. ROCCO

Jacopo Robusti (il Tintoretto)
1518-1594

JESUS CHRIST TEMPTED IN THE WILDERNESS. FROM A PHOTOGRAPH BY ALINARI AFTER THE PICTURE AT NAPLES IN THE CASA MAGLIONE

Domenico Morelli

THE CALLING OF MATTHEW FROM THE RECEIPT OF CUSTOM. AFTER A CARBON PRINT BY FRANZ HANFSTAENGL

Jan van Hemessen
Died between 1555-1566

THE MARRIAGE FEAST IN CANA OF GALILEE.

FROM A PHOTOGRAPH BY ALINARI AFTER THE PAINTING IN THE UFFIZI GALLERY, FLORENCE

Jacopo Robusti (il Tintoretto)

1518-1594

THE CALLING OF ANDREW AND SIMON PETER. FROM A PHOTOGRAPH BY FRANZ HANSFSTAENGL, AFTER THE PICTURE IN THE BRUSSELS GALLERY

Federigo Barocci

1528-1612

THE MARRIAGE FEAST IN CANA OF GALILEE. REPRODUCED FROM A PHOTOGRAPH BY PERMISSION OF W. A. MANSELL & CO. AFTER THE PAINTING AT PARIS IN THE MUSÉE DU LOUVRE

Paolo Caliari (Paolo Veronese)
1528-1588

JESUS CHRIST PURGING THE TEMPLE FOR THE FIRST TIME (ST. JOHN, ii. 13-25). FROM A PRINT LENT BY MESSRS. MAGGS BROTHERS

Rembrandt van Rÿn
1606-1669

JESUS CHRIST PURGING THE TEMPLE FOR THE FIRST TIME (ST. JOHN, ii. 13-25). FROM A PHOTOGRAPH BY ANDERSON AFTER THE PAINTING IN THE DORIA GALLERY, ROME

Jacopo Bassano
1510-1592

JESUS CHRIST TALKING WITH THE WOMAN OF SAMARIA. FROM A PHOTOGRAPH BY THE AUTOTYPE CO., NEW OXFORD STREET, AFTER THE PICTURE IN THE TATE GALLERY

G. Richmond, R.A.
1809-1896

JESUS CHRIST AND THE WOMAN OF SAMARIA. REPRODUCED FROM A PRINT KINDLY LENT BY MESSRS. MAGGS BROTHERS

Rembrandt van Rÿn
1606-1669

THE WOMAN OF SAMARIA.

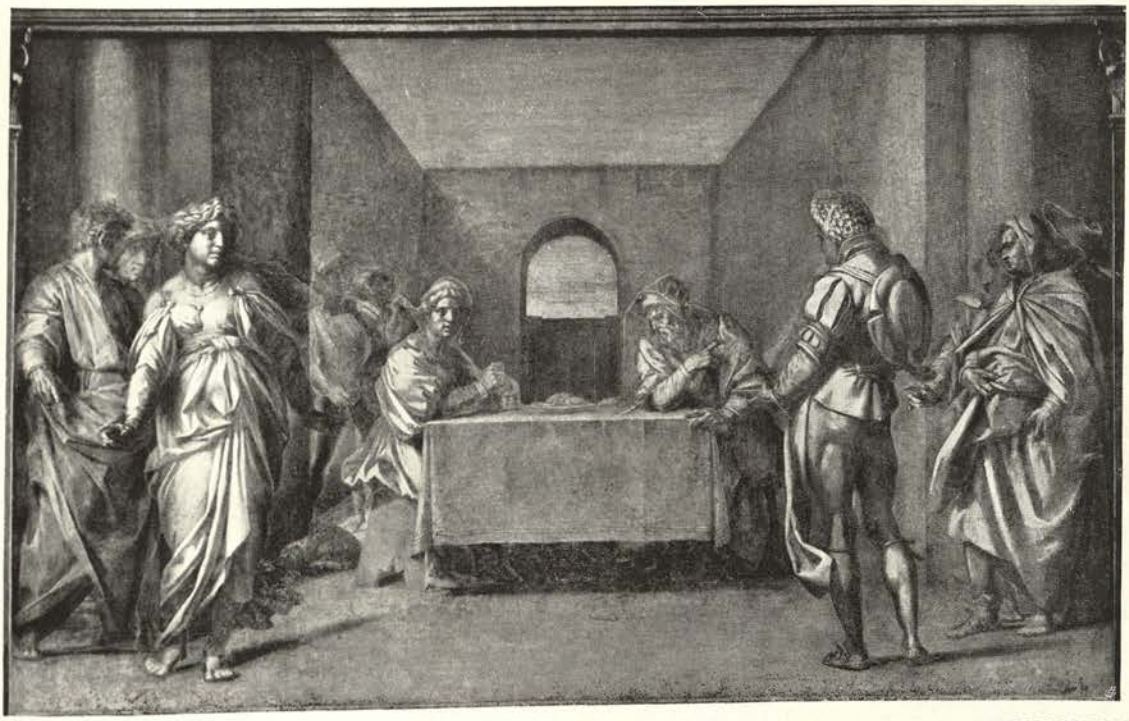
REPRODUCED FROM THE PICTURE IN THE BIRMINGHAM GALLERY BY PERMISSION OF THE FINE ARTS COMMITTEE

William Dyce, R.A.

1806-1864

JOHN THE BAPTIST IN THE PRESENCE OF HEROD THE TETRARCH. FROM A PHOTOGRAPH BY ALINARI AFTER THE FRESCO IN THE SCALZO, FLORENCE

Andrea del Sarto
1486-1531

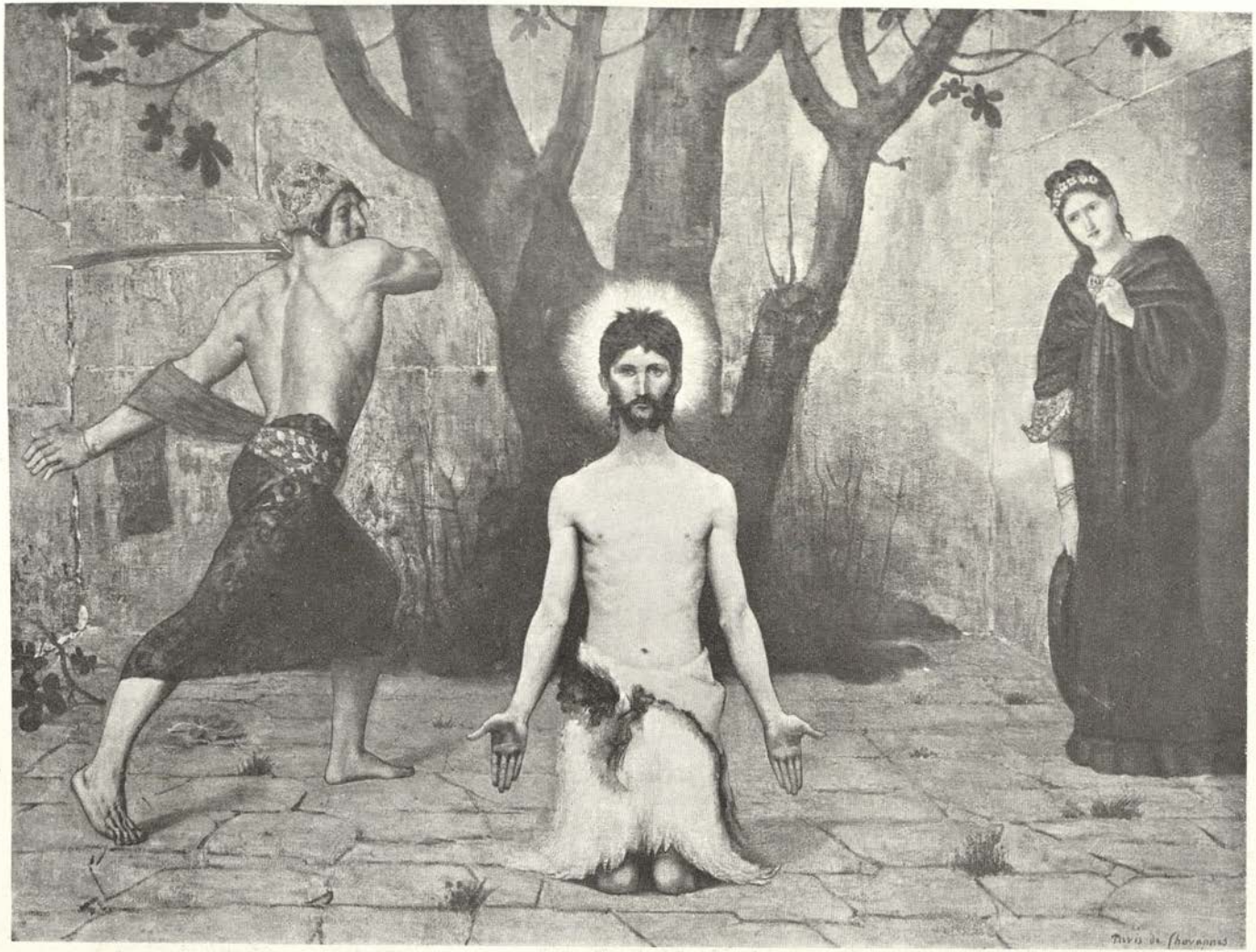


THE DAUGHTER OF HERODIAS DANCED BEFORE THEM AND PLEASED HEROD." AFTER A PHOTOGRAPH BY ALINARI FROM THE FRESCO IN THE SCALZO, FLORENCE

Andrea del Sarto
1486-1531

THE BEHEADING OF JOHN THE BAPTIST. FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS, AFTER THE PAINTING IN FLORENCE

Bernardino Luini
1475 (?)-after 1533



THE BEHEADING OF JOHN THE BAPTIST

FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

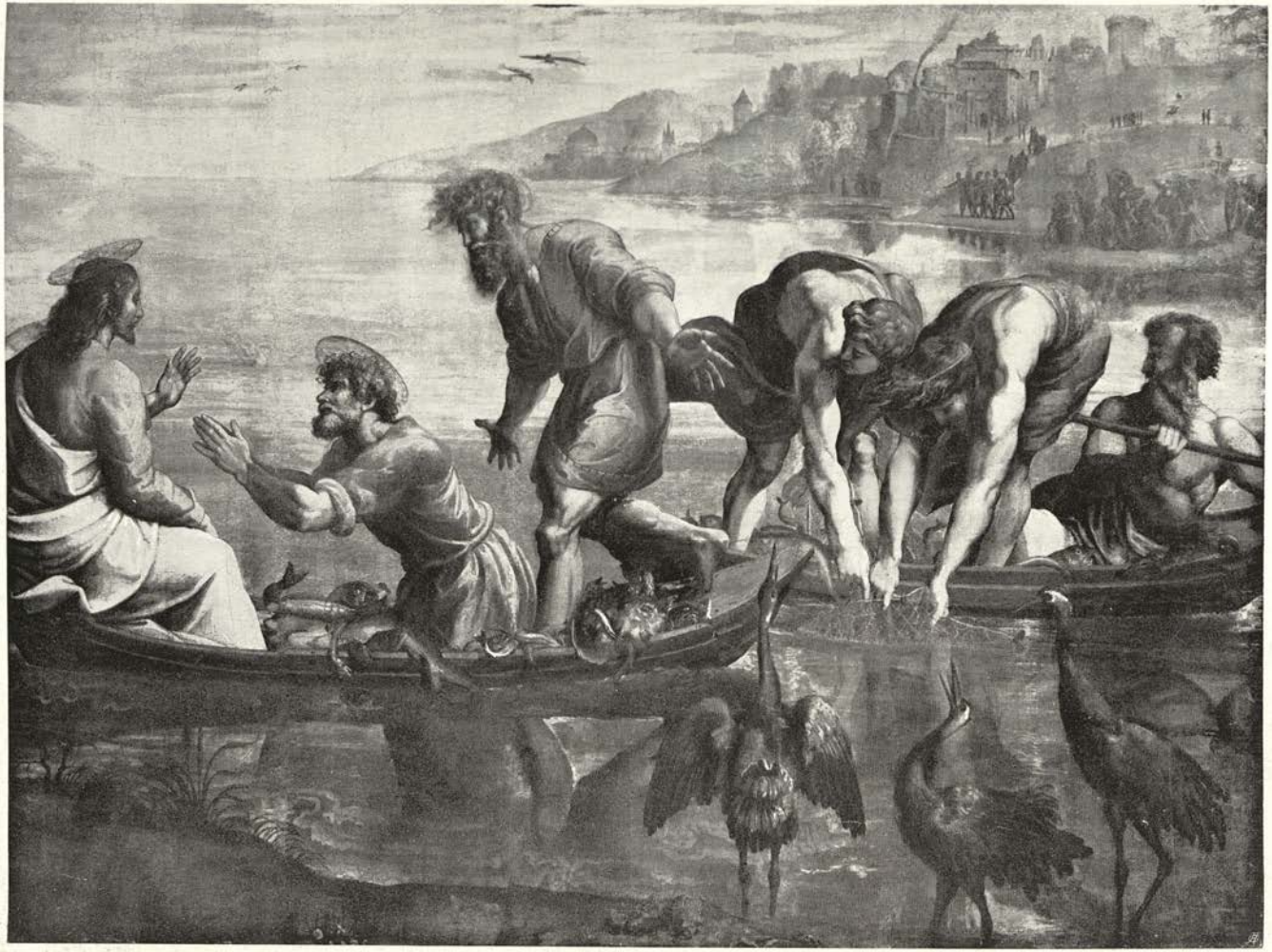
The late Puvis de Chavannes

THE FIRST MIRACULOUS DRAUGHT OF FISHES. FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL AFTER THE PAINTING IN THE NATIONAL GALLERY, LONDON

Anthony van Dyck
1599-1641

THE SECOND MIRACULOUS DRAUGHT OF FISHES. FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL AFTER THE PICTURE IN THE BRUSSELS GALLERY

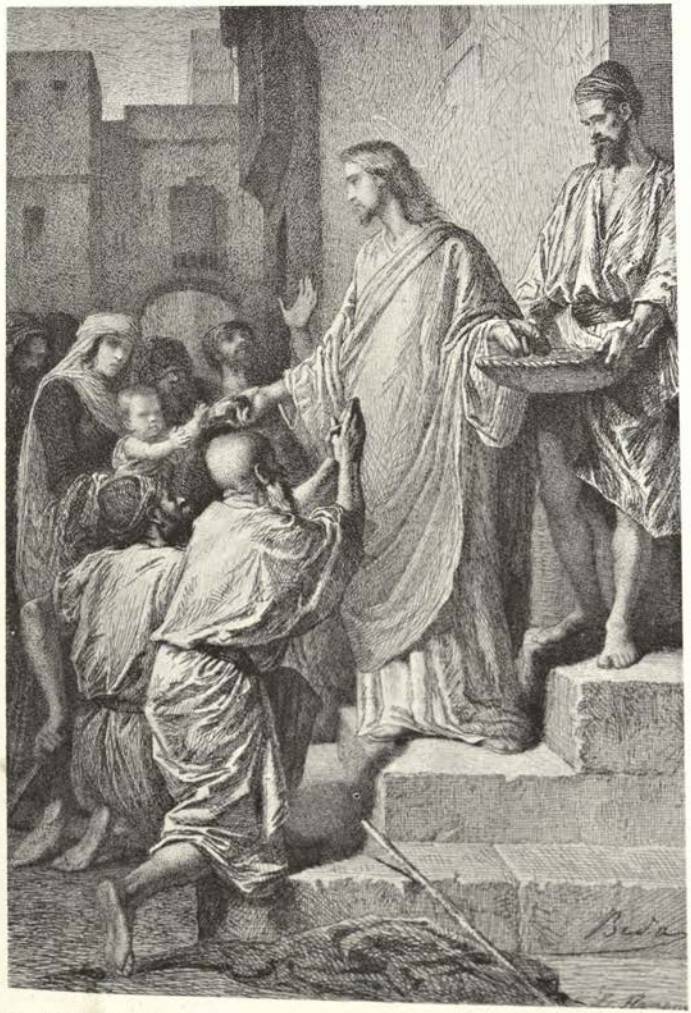
Gaspard de Crayer
About 1582-1669



THE FIRST MIRACULOUS DRAUGHT OF FISHES. FROM A CARBON PRINT BY BRAUN CLÉMENT & CO. AFTER THE CARTOON IN THE SOUTH KENSINGTON MUSEUM.

Raffaello Sanzio (Raphael of Urbino)
1483-1520

PRAYER—THE SERMON ON THE MOUNT. REPRODUCED AFTER A TRANSLATOR'S-ETCHING BY VEYRASSAT, BY PERMISSION OF MESSRS. SAMPSON LOW & CO.

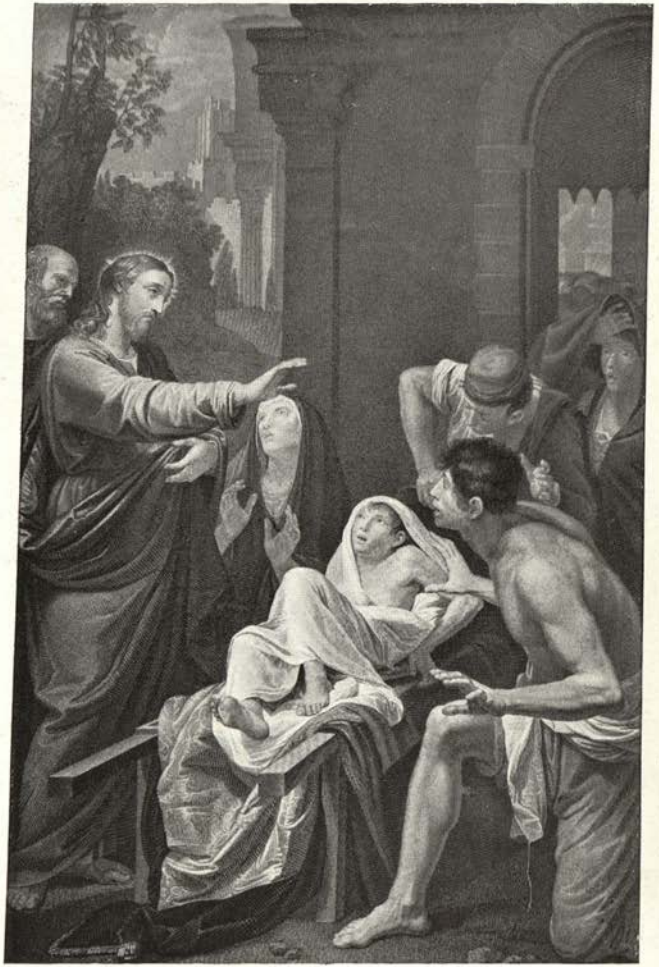


"ASK, AND IT SHALL BE GIVEN YOU." REPRODUCED FROM A TRANSLATOR'S-ETCHING BY FLAMENG, BY PERMISSION OF MESSRS. SAMPSON LOW & CO.

Alexandre Bida
1808-1895

THE CENTURION OF CAPERNAUM BESEECHING CHRIST THAT HE WOULD COME AND HEAL HIS SERVANT. AFTER A CARBON PRINT BY BRAUN CLÉMENT & CO. FROM THE PAINTING IN THE ROYAL GALLERY, DRESDEN

Paolo Caliari (Paolo Veronese)
1528-1588

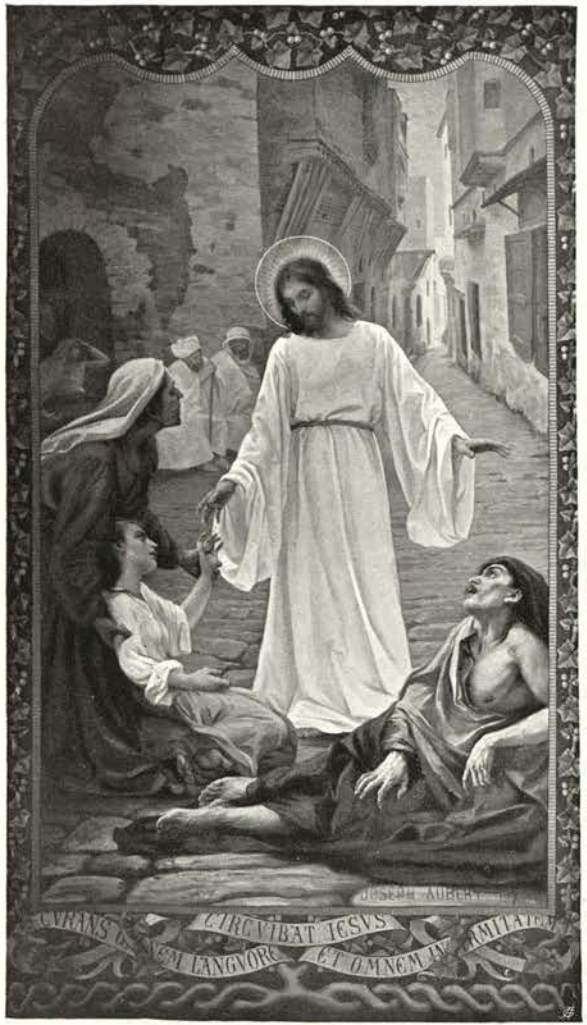


THE SAVIOUR RAISING FROM THE DEAD THE WIDOW'S SON. FROM AN ENGRAVING BY G. FOLO

Agostino Carracci
1557-1602

THE SAVIOUR HEALING SIMON PETER'S WIFE'S MOTHER. FROM A PHOTOGRAPH BY BRAUN CLÉMENT & CO. AFTER THE PICTURE IN THE LOUVRE

Paolo Caliari (Paolo Veronese)
1528-1588



JESUS CHRIST HEALING THE SICK. REPRODUCED FROM A PHOTOGRAPH BY BRAUN CLÉMENT & CO.

Joseph Aubert

JESUS CHRIST RAISING FROM DEATH THE WIDOW'S SON. REPRODUCED FROM A PHOTOGRAPH BY PERMISSION OF BRAUN CLÉMENT & CO., PARIS

Jean Jacques Scherrer

JESUS CHRIST HEALING THE MAN AFFLICTED WITH PALSY. AFTER A TRANSLATOR'S-ETCHING BY HÉDOUIN. BY PERMISSION OF MESSRS. SAMPSON LOW & CO.

THE IMPOTENT MAN AT THE POOL OF BETHESDA. AFTER A TRANSLATOR'S-ETCHING BY C. NANTEUIL. BY PERMISSION OF MESSRS. SAMPSON LOW & CO. LONDON

Alexandre Bida
1808-1895

JESUS CHRIST HEALING THE MAN WITH THE WITHERED HAND. AFTER A TRANSLATOR'S-ETCHING BY C. NANTEUIL. BY PERMISSION OF MESSRS. SAMPSON LOW & CO.

JESUS CHRIST HEALING TWO BLIND MEN. AFTER A TRANSLATOR'S-ETCHING BY L. FLAMENG. BY PERMISSION OF MESSRS. SAMPSON LOW & CO., LONDON

Alexandre Bida
1808-1895

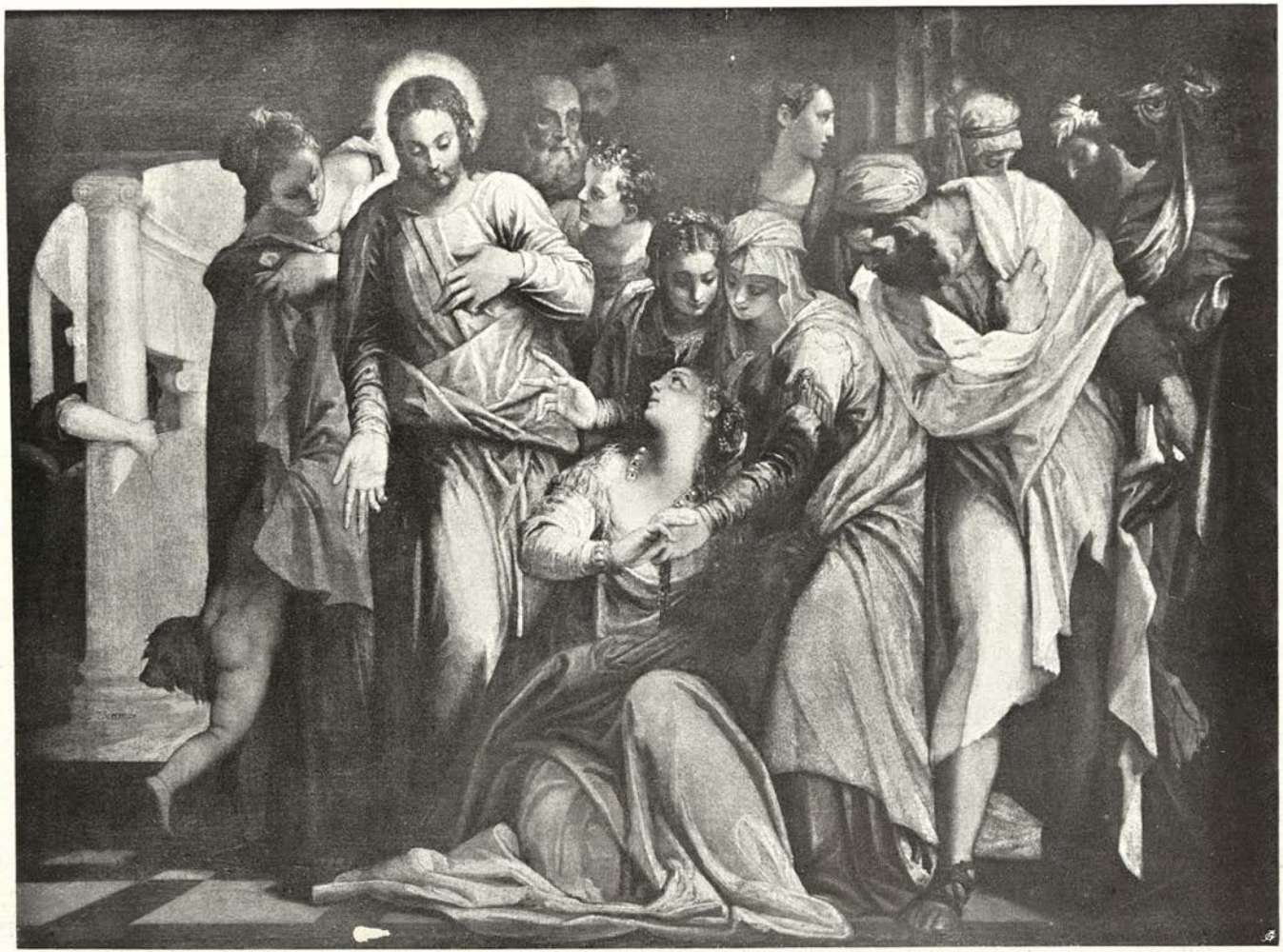
MARY MAGDALENE. FROM A PHOTOGRAPH BY ANDERSON, AFTER THE PAINTING AT NAPLES IN THE NATIONAL MUSEUM

Tiziano Vecellio (Titian)

1477-1576

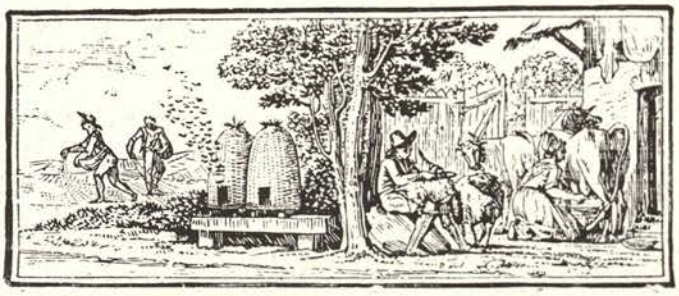
MARY MAGDALENE IN THE HOUSE OF SIMON THE PHARISEE. FROM A PHOTOGRAPH BY BROGI AFTER THE PAINTING IN THE REALE GALLERY, TURIN

Paolo Caliari (Paolo Veronese)
1528-1588



THE MAGDALENE LAYING ASIDE HER JEWELS. AFTER A PHOTOGRAPH BY FRANZ HANFSTAENGL FROM THE PICTURE IN THE NATIONAL GALLERY, LONDON

Paolo Caliari (Paolo Veronese)
1528-1588



"BEHOLD, A SOWER WENT FORTH TO SOW; AND WHEN HE SOWED, SOME SEEDS FELL BY THE WAY SIDE, AND THE FOWLS CAME AND DEVOURED THEM UP." REPRODUCED FROM AN OLD WOODCUT.

"WHILE MEN SLEPT, HIS ENEMY CAME AND SOWED TARES AMONG THE WHEAT, AND WENT HIS WAY." REPRODUCED FROM AN ENGRAVING BY FRANCISCUS KELLER, BY PERMISSION OF MESSRS. HENRY GRAVES & CO.

Friedrich Overbeck

1789-1869

THE MERCHANTMAN AND THE PEARL OF GREAT PRICE. REPRODUCED FROM A PHOTOGRAPH BY MESSRS. DIXON & SON, LONDON

George W. Joy

JESUS CHRIST SLEEPING IN THE TEMPEST ON THE SEA. AFTER A CARBON PRINT BY BRAUN, CLÉMENT & CO.

Eugène Delacroix
1798-1863

THE MIRACLE OF THE GADARENE SWINE. REPRODUCED FROM A PHOTOGRAPH BY W. E. GRAY, LONDON, BY KIND PERMISSION OF MESSRS. THOMAS AGNEW & SONS, THE OWNERS OF THE COPYRIGHT.

Briton Riviere, R.A.

"AND HE SAID UNTO HER, DAUGHTER, THY FAITH HATH MADE THEE WHOLE; GO IN PEACE, AND BE WHOLE OF THY PLAGUE." FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL AFTER THE PICTURE IN VIENNA

Paolo Caliari (Paolo Veronese)
1528-1588

JESUS CHRIST RAISING FROM DEATH JAIRUS' DAUGHTER. AFTER THE PICTURE IN BERLIN FROM A PHOTOGRAPH BY HANFSTAENGL

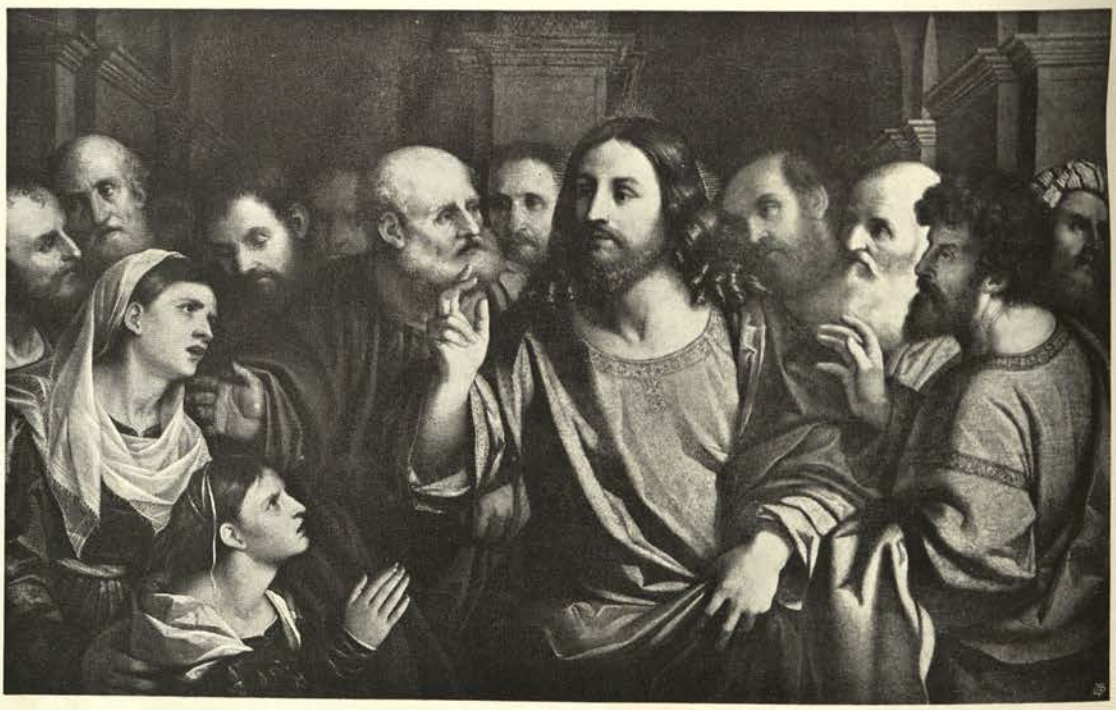
G. van den Eeckhout
1621-1674

JESUS CHRIST WALKING ON THE SEA. REPRODUCED FROM A PHOTOGRAVURE BY PERMISSION OF MESSRS. GOUPIL & COMPANY

Charles Jalabert
1819-1901

"AND IMMEDIATELY JESUS STRETCHED FORTH HIS HAND AND CAUGHT HIM, AND SAID UNTO HIM, O THOU OF LITTLE FAITH, WHEREFORE DIDST THOU DOUBT?" FROM A PHOTOGRAPH BY BROGI AFTER THE PICTURE IN THE NAPLES MUSEUM

Giovanni Lanfranco
1581-1647



JESUS CHRIST AND THE WOMAN OF CANAAN. FROM A PHOTOGRAPH BY ANDERSON AFTER THE PAINTING IN THE ACADEMY AT VENICE

Jacopo Palma the Elder
1480-1528

FROM A PHOTOGRAPH BY W. E. GRAY, AFTER A PROOF ETCHING IN THE BRITISH MUSEUM.

JESUS CHRIST PREACHING.

JESUS CHRIST PREACHING BY THE LAKE OF GENNESARETH. FROM A PHOTOGRAPH BY ALINARI AFTER THE FRESCO AT CREMONA IN THE CHIESA DI S. MARGHERITA

Giulio Campi
1500-1572

JESUS CHRIST HEALING THE SICK. FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS, AFTER THE PICTURE IN BUCKINGHAM PALACE

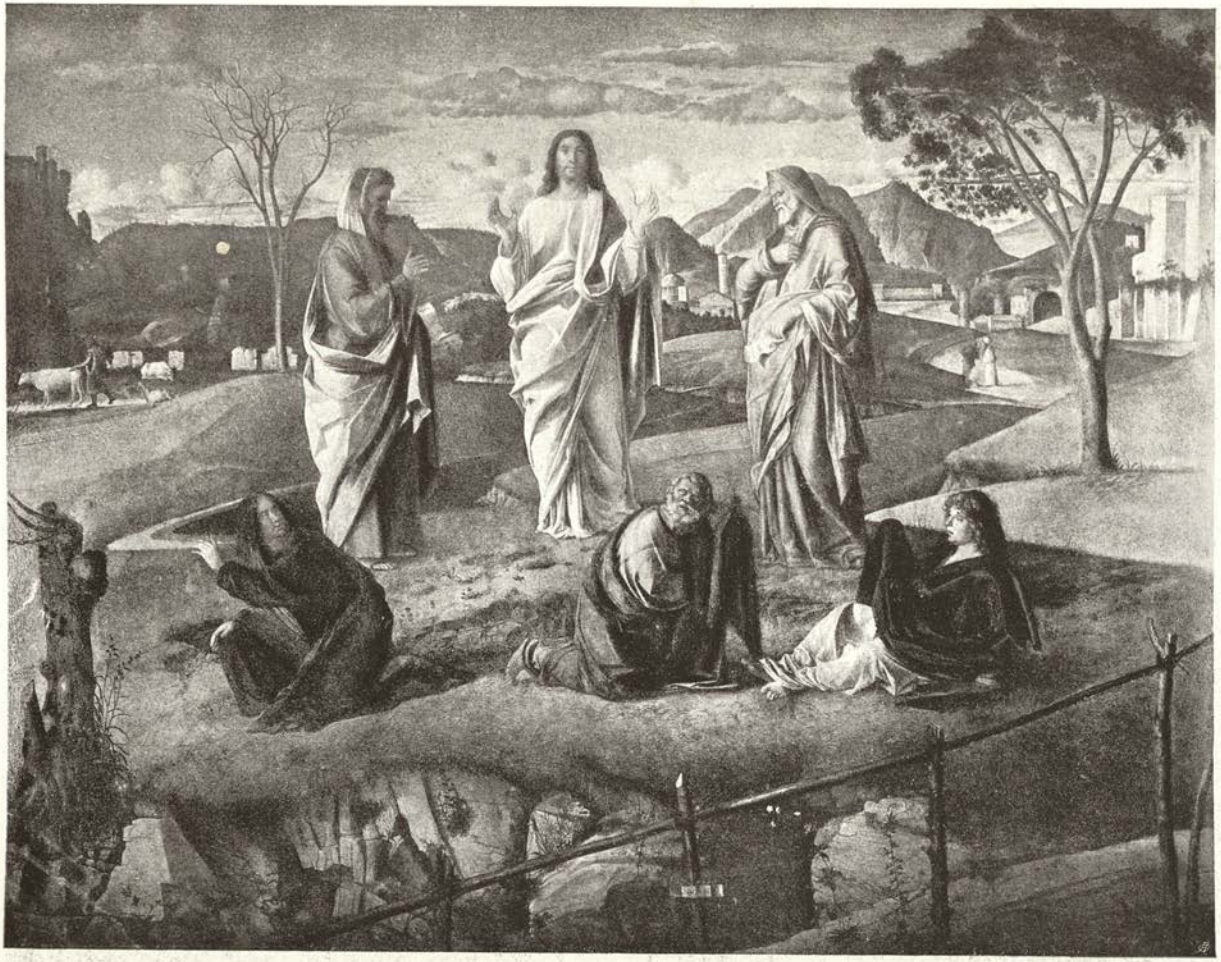
Anthony van Dyck
1599-1641

JESUS CHRIST HEALING THE SICK. FROM A PHOTOGRAPH BY THE AUTOTYPE CO., NEW OXFORD STREET, LONDON, AFTER THE HUNDRED GUILDER PRINT

Rembrandt van Rÿn
1606-1669

THE TRANSFIGURATION. FROM A PHOTOGRAPH BY W. A. MANSELL & CO., AFTER THE PAINTING AT ROME IN THE VATICAN

Raffaello Sanzio (Raphael of Urbino)
1483-1520



THE TRANSFIGURATION. AFTER THE PAINTING IN THE NATIONAL MUSEUM, NAPLES, FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL, LONDON AND MUNICH

Giovanni Bellini

d. 1516

The Ministry of Jesus Christ

"AND WHOSO SHALL RECEIVE ONE SUCH LITTLE CHILD IN MY NAME RECEIVETH ME." AFTER A CARBON PRINT BY BRAUN, CLÉMENT & CO., FROM THE CARTOON IN THE MUSÉE DE LYON

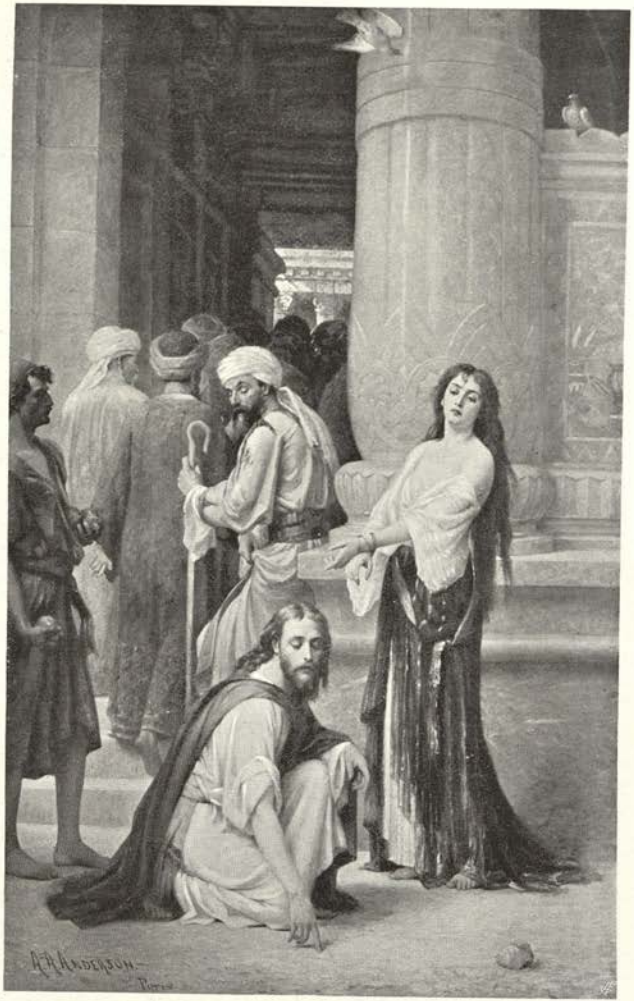
Paul Chenavard
Died 1895

JESUS CHRIST AND THE CONDEMNED, FALLEN WOMAN. AFTER A CARBON PRINT BY BRAUN, CLÉMENT & CO., FROM THE PICTURE IN THE COLLECTION OF THE DUKE OF WESTMINSTER.

Tiziano Vecellio (Titian)
1477-1576

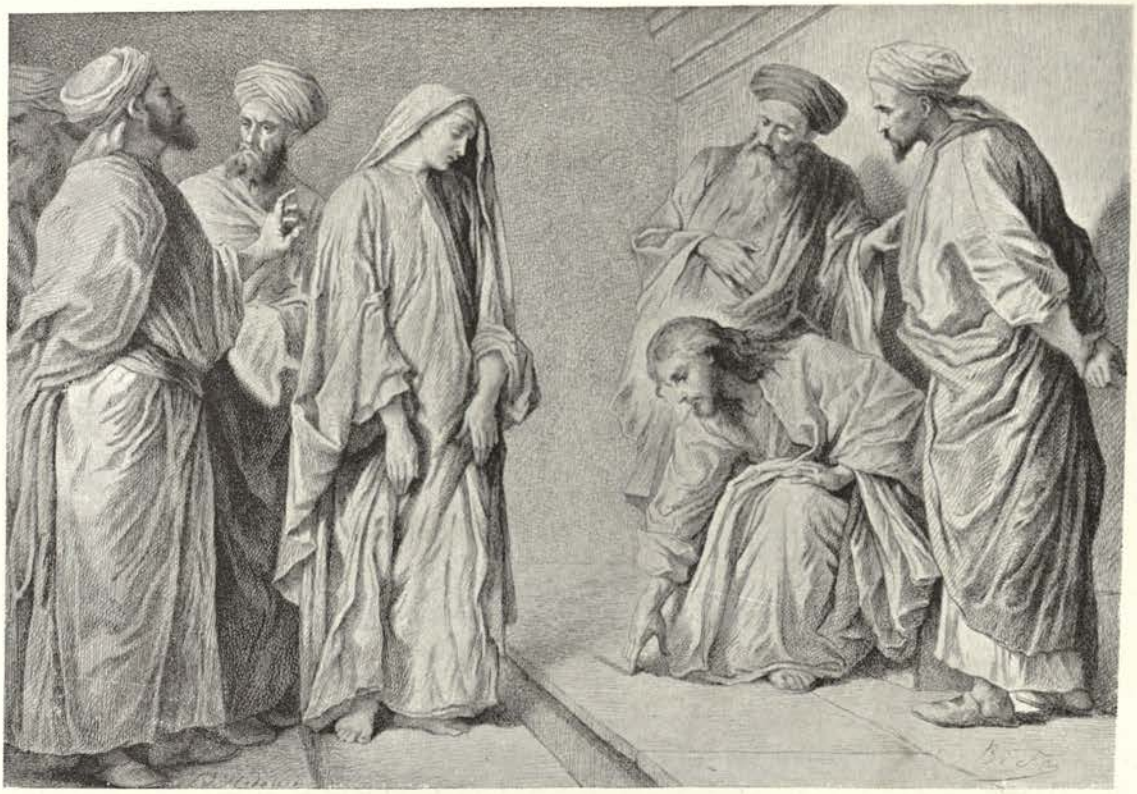
MARY OF BETHANY. FROM A PHOTOGRAPH BY MESSRS. DIXON AND SON

G. W. Joy



"NEITHER DO I CONDEMN THEE: GO, AND SIN NO MORE." FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

A. A. Anderson



"AND AGAIN HE STOOPED DOWN AND WROTE ON THE GROUND." REPRODUCED FROM AN ETCHING BY HÉDOUIN, BY PERMISSION OF MESSRS. SAMPSON LOW & CO.

Alexandre Bida
1808-1895

JESUS CHRIST WITH MARTHA AND MARY. REPRODUCED AFTER THE PICTURE IN AMSTERDAM FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL

Flemish School

JESUS CHRIST AND THE SISTERS OF BETHANY. REPRODUCED FROM AN ENGRAVING BY M. I. DANFORTH

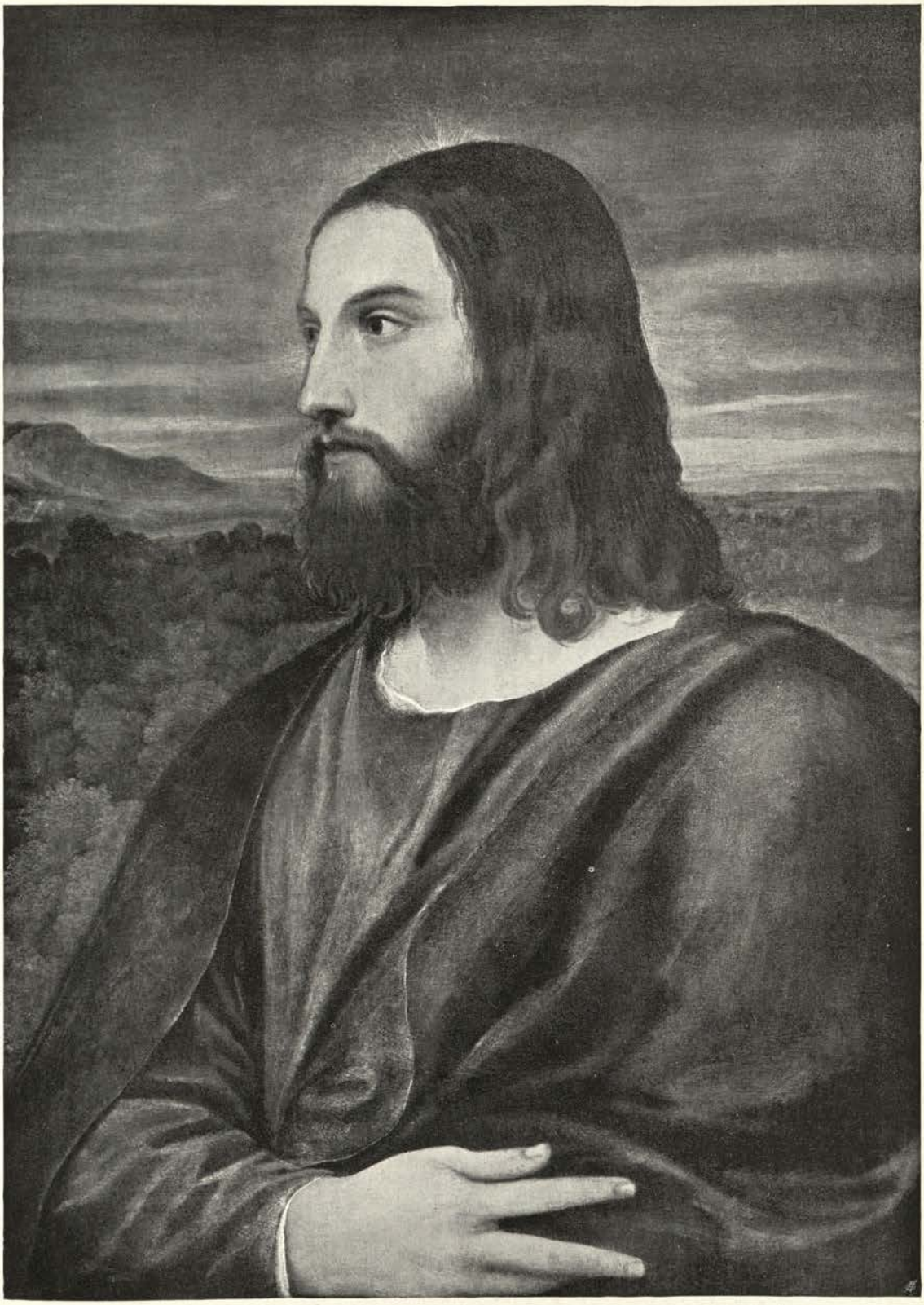
Charles Robert Leslie, R.A.
1794-1859

JESUS CHRIST IN THE HOUSE OF MARTHA AND MARY. AFTER THE PICTURE IN THE LOUVRE FROM A CARBON PRINT BY BRAUN CLEMENT & CO., PARIS

Hendrick van Steenwyck the Younger
About 1580-after 1649

THE LIGHT OF THE WORLD. AFTER A PHOTOGRAPH BY THE AUTOTYPE CO., NEW OXFORD STREET, LONDON

W. Holman Hunt



THE SAVIOUR. FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO. AFTER THE PAINTING AT FLORENCE IN THE PITTI PALACE

Tiziano Vecellio (Titian)
1477-1576

THE GOOD SAMARITAN. FROM A CARBON PRINT BY BRAUN, CLEMENT & CO., AFTER THE PICTURE IN THE LOUVRE

Rembrandt van Rÿn
1606-1669

THE PARABLE OF THE GOOD SAMARITAN AFTER THE DRAWING IN THE COLLECTION OF OTTO S. ANDREAE, ESQ.

Abraham van Diepenbeeck
1596-1675

"AND WHEN HE WAS COME NEAR HE BEHELD THE CITY AND WEPT OVER IT" (ST. LUKE XIX., 41)

REPRODUCED FROM THE ORIGINAL ETCHING.

William Hole, R.S.A.

The Ministry of Jesus Christ

JESUS CHRIST LAMENTING OVER JERUSALEM. AFTER A PHOTOGRAPH BY THE AUTOTYPE CO. FROM THE PICTURE IN THE TATE GALLERY

Sir C. L. Eastlake, P.R.A.
1793-1866

JESUS CHRIST AND THE PHARISEES. FROM A PHOTOGRAPH BY THE AUTOTYPE CO., NEW OXFORD ST. LONDON, AFTER THE PAINTING IN THE NATIONAL GALLERY.

Bernardino Luini
About 1475-after 1533

JESUS CHRIST HEALING THE MAN WITH DROPSY IN THE HOUSE OF ONE OF THE CHIEF PHARISEES. REPRODUCED FROM AN ETCHING BY GILBERT BY PERMISSION OF MESSRS. SAMPSON LOW & CO.

Alexandre Bida
1808-1895

THE MINISTRY OF JESUS CHRIST

REPRODUCED FROM A PROOF ENGRAVING BY W. H. SIMMONS BY PERMISSION OF MESSRS. HENRY GRAVES & CO.

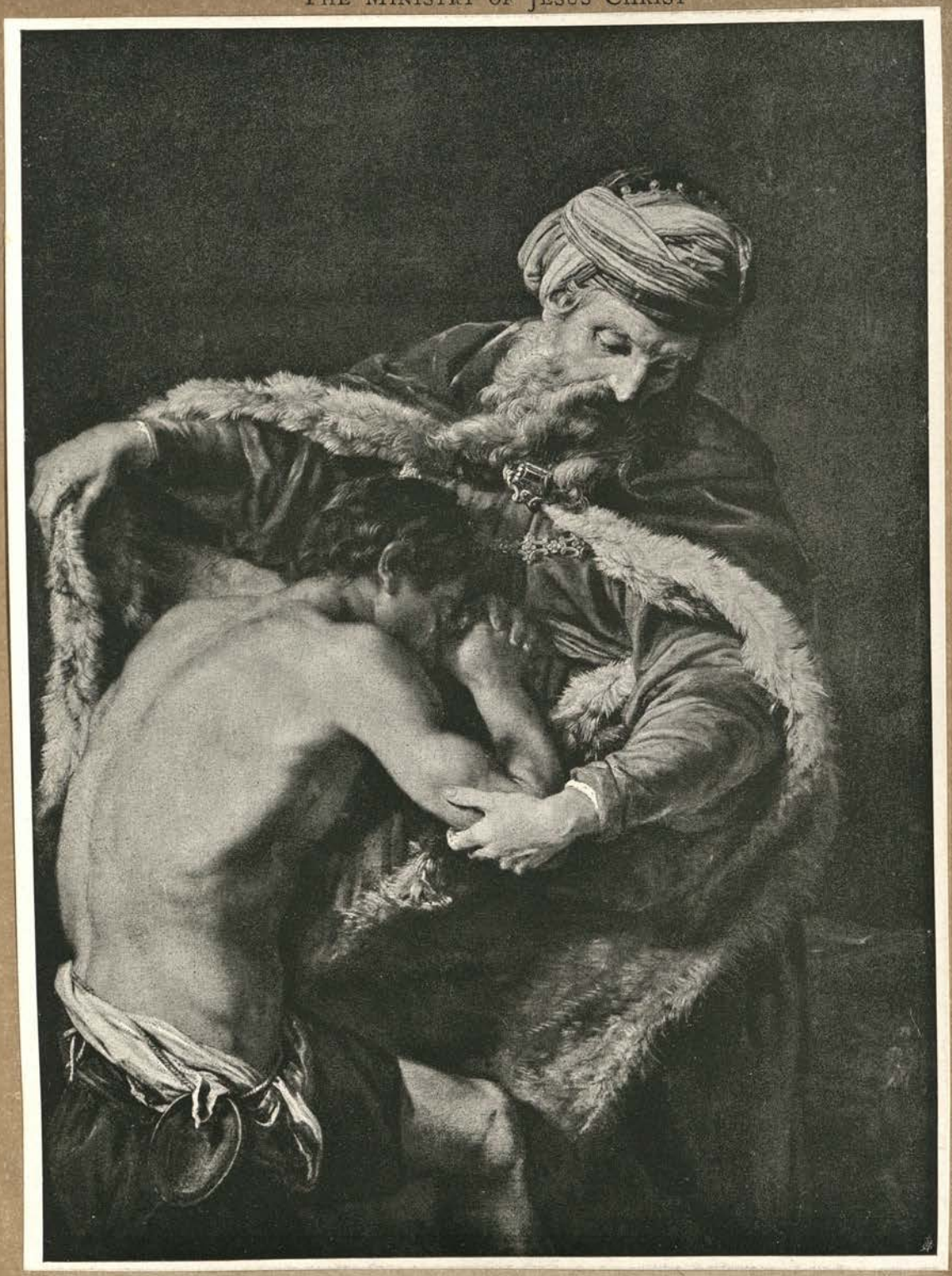
Sir John Everett Millais, P.R.A.
1829-1896

THE PRODIGAL SON: "AND WHEN HE HAD SPENT ALL." AFTER THE ORIGINAL ETCHING

Sir Charles Holroyd

THE PRODIGAL SON: "AND TOOK HIS JOURNEY INTO A FAR COUNTRY, AND THERE WASTED HIS SUBSTANCE WITH RIOTOUS LIVING." AFTER A CARBON PRINT BY BRAUN, CLÉMENT & CO. AFTER THE PICTURE IN PARIS IN THE LOUVRE

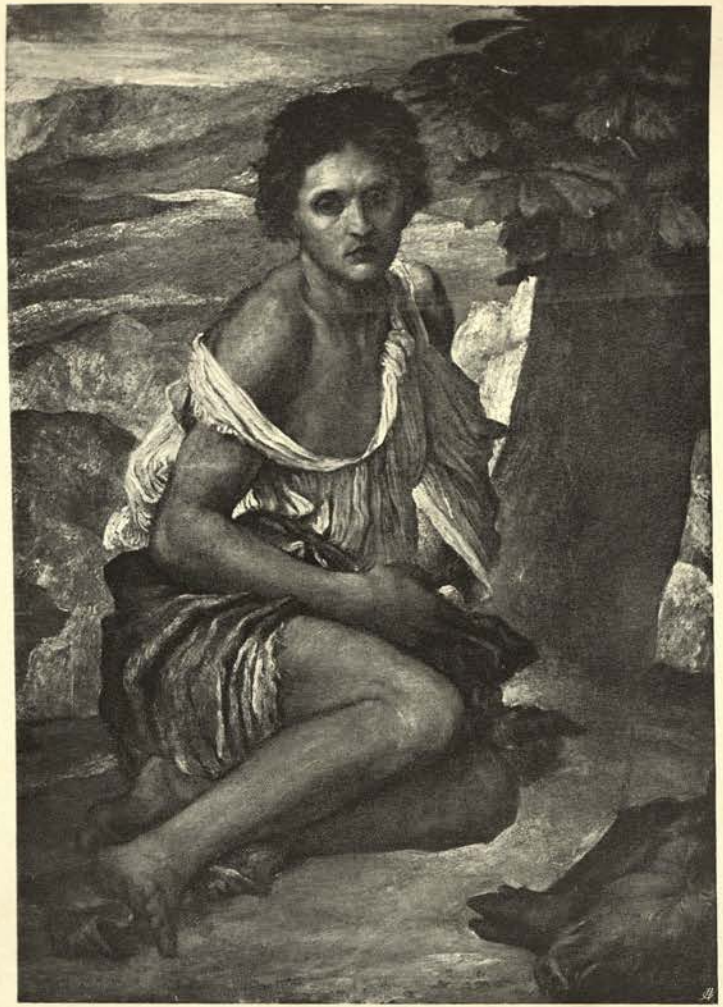
David Teniers the Younger
1610-1690



THE RETURN OF THE PRODIGAL SON FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL AFTER THE PICTURE AT VIENNA IN THE ROYAL GALLERY

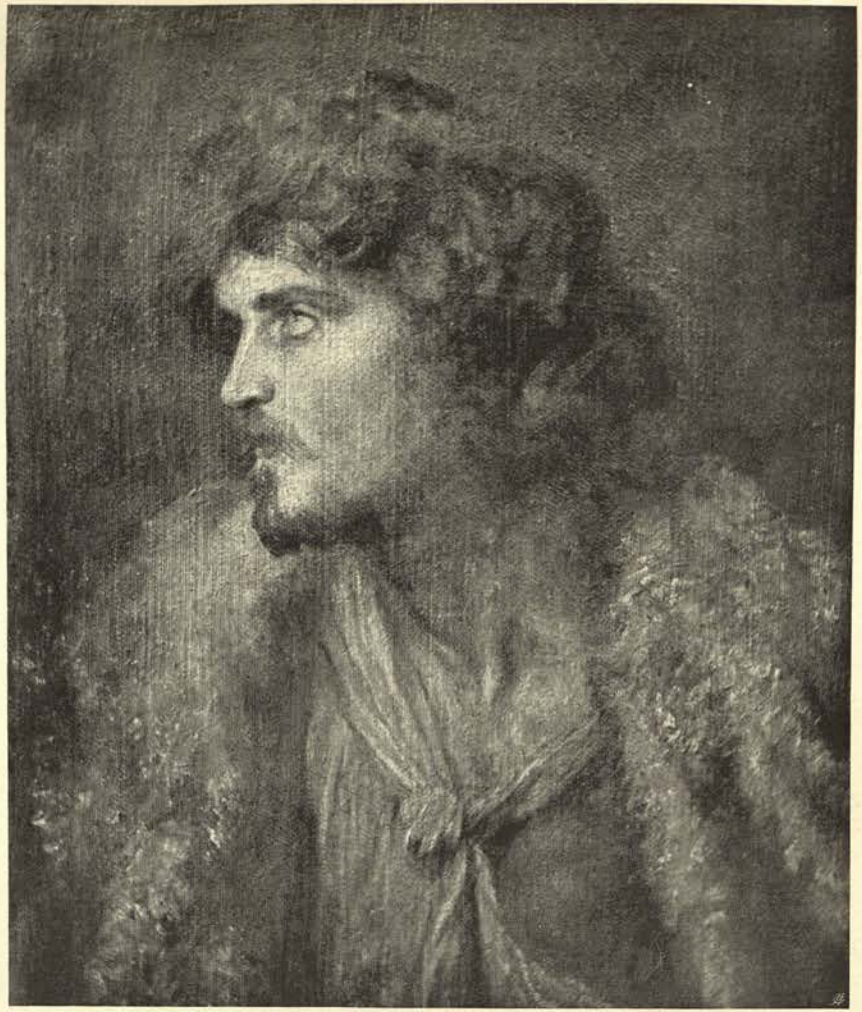
Pompeo Girolamo Batoni

1708-1787



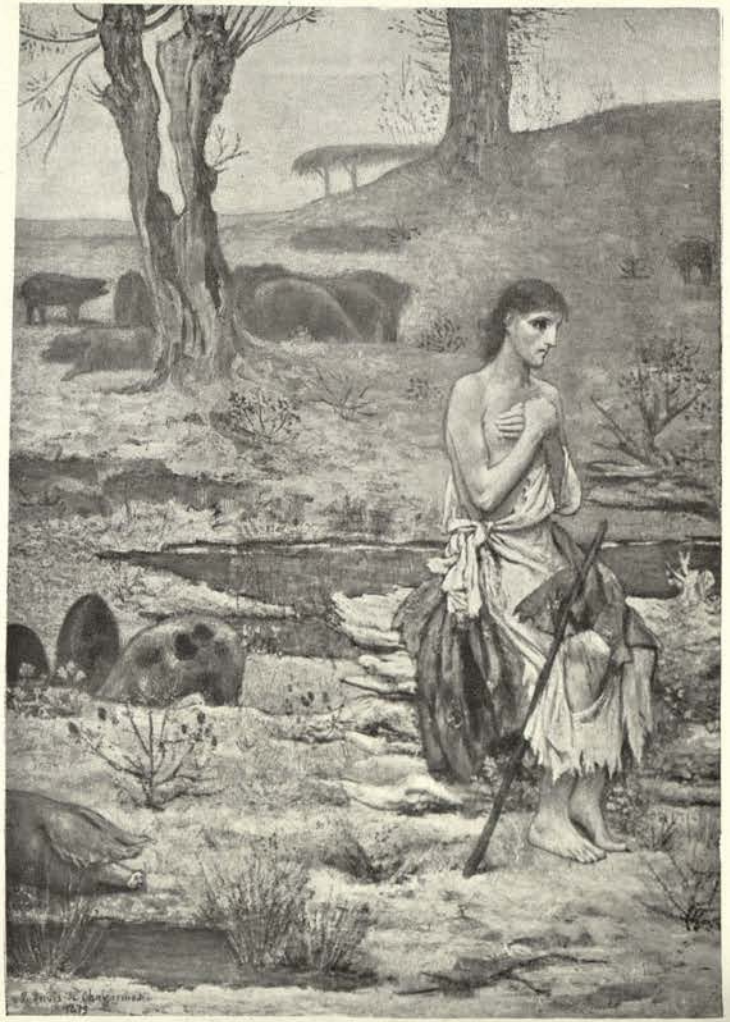
THE PRODIGAL SON. REPRODUCED AFTER A PHOTOGRAPH BY FRED. HOLLYER

G. F. Watts, R.A.
1817-1904



THE PRODIGAL SON. REPRODUCED AFTER A PHOTOGRAPH BY FREDERICK HOLLYER, LONDON

G. F. Watts, R.A.
1817-1904



THE PRODIGAL SON. REPRODUCED FROM A PHOTOGRAPH BY PERMISSION OF BRAUN CLÉMENT & CO., PARIS

The late Puvis de Chavannes

THE RETURN OF THE PRODIGAL SON. AFTER THE PICTURE IN ST. PETERSBURG FROM A PHOTOGRAPH BY HANFSTAENGL

Rembrandt van Rÿn

THE UNMERCIFUL SERVANT. REPRODUCED AFTER THE PAINTING IN THE WALLACE COLLECTION, LONDON, FROM A PHOTOGRAPH BY W. A. MANSELL & CO.

Rembrandt van Rÿn
1606-1669

THE PARABLE OF THE RICH MAN AND THE BEGGAR NAMED LAZARUS. FROM A PHOTOGRAPH BY ANDERSON AFTER THE PAINTING IN THE VENICE ACADEMY

Bonifazio Veronese the Elder
16th century

THE PARABLE OF THE GREAT SUPPER: "THEN THE MASTER OF THE HOUSE BEING ANGRY SAID TO HIS SERVANT, GO OUT QUICKLY INTO THE STREETS AND LANES OF THE CITY, AND BRING IN HITHER THE POOR AND THE MAIMED, AND THE HALT, AND THE BLIND." REPRODUCED FROM A CARBON PRINT BY PERMISSION OF MESSRS. BRAUN, CLÉMENT & CO., PARIS

Eugène Burnand

THE PARABLE OF THE BLIND LEADING THE BLIND. FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL AFTER THE PICTURE IN THE NATIONAL MUSEUM IN NAPLES

Peter Breughel the Elder
about 1525-1569

DVCAM VOS DESEPVLCRIS POPVLVS MEVS. EZECHIEL. XXXVII. C.
CLAMAVIT IHS VOCE MAG LAZERE VENI FORAS. ET STATIM PRODIIT QUI ERAT MORTVVS. IO. II. C.
LAVAMINI MVNDI ESTOTE AVFERTE MALVM COGITATIONVM VESTRARVM. ISAIE. I. C.

THE RESURRECTION OF LAZARUS. FROM A PHOTOGRAPH BY ANDERSON AFTER THE TEMPERA PAINTING AT FLORENCE IN THE GALLERY OF ANCIENT AND MODERN ART

Fra Giovanni Angelico da Fiesole

1387-1455

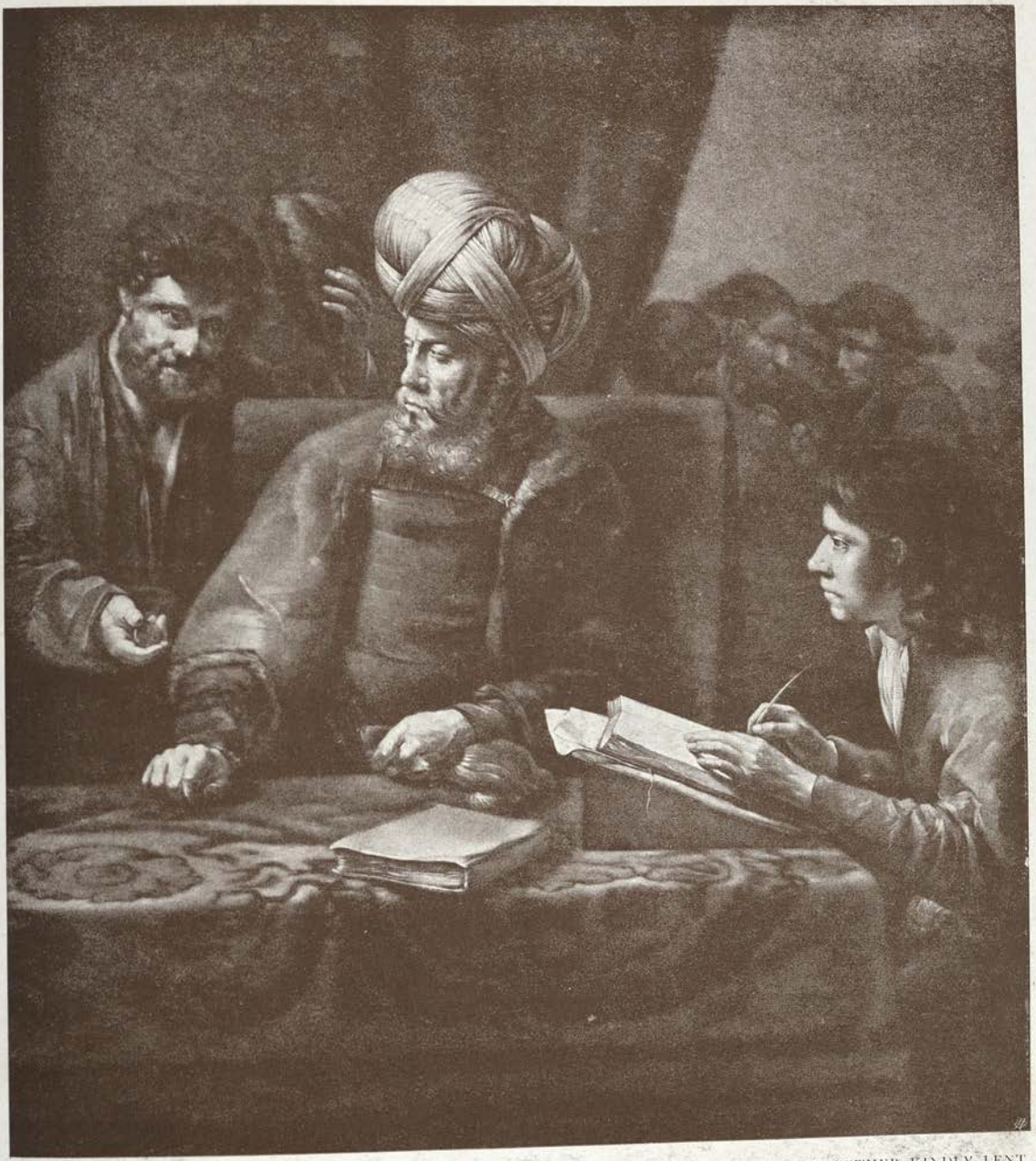
THE RAISING OF LAZARUS, THE BROTHER OF MARTHA AND MARY OF BETHANY. FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL AFTER THE PAINTING IN THE BERLIN GALLERY

Peter Paul Rubens

1577-1640

JESUS CHRIST RECEIVING LITTLE CHILDREN. FROM A PHOTOGRAPH BY BROGI AFTER THE PAINTING AT FLORENCE IN THE ACADEMY OF FINE ARTS

Pietro Benvenuti



THE LORD OF THE VINEYARD PAYING HIS LABOURERS. AFTER A MEZZOTINT BY WILLIAM PETHER KINDLY LENT BY MR. F. B. DANIELL

Rembrandt van Rÿn

1606-1669

"FOR OF SUCH IS THE KINGDOM OF HEAVEN." AFTER A PHOTOGRAPH BY W. A. MANSELL & CO. FROM THE PICTURE IN THE MANCHESTER ART GALLERY

Sir C. L. Eastlake, P.R.A.
1793-1866

"HE WENT AWAY SORROWFUL FOR HE HAD GREAT POSSESSIONS." REPRODUCED FROM A PHOTOGRAPH BY PERMISSION OF FRED. HOLLYER, LONDON, AFTER THE PICTURE IN THE TATE GALLERY.

George Frederick Watts, R.A.

1817-1904

The Ministry of Jesus Christ

"BLESSED ARE THE POOR." REPRODUCED FROM A PHOTOGRAVURE BY PERMISSION OF GOUPIL & CO.

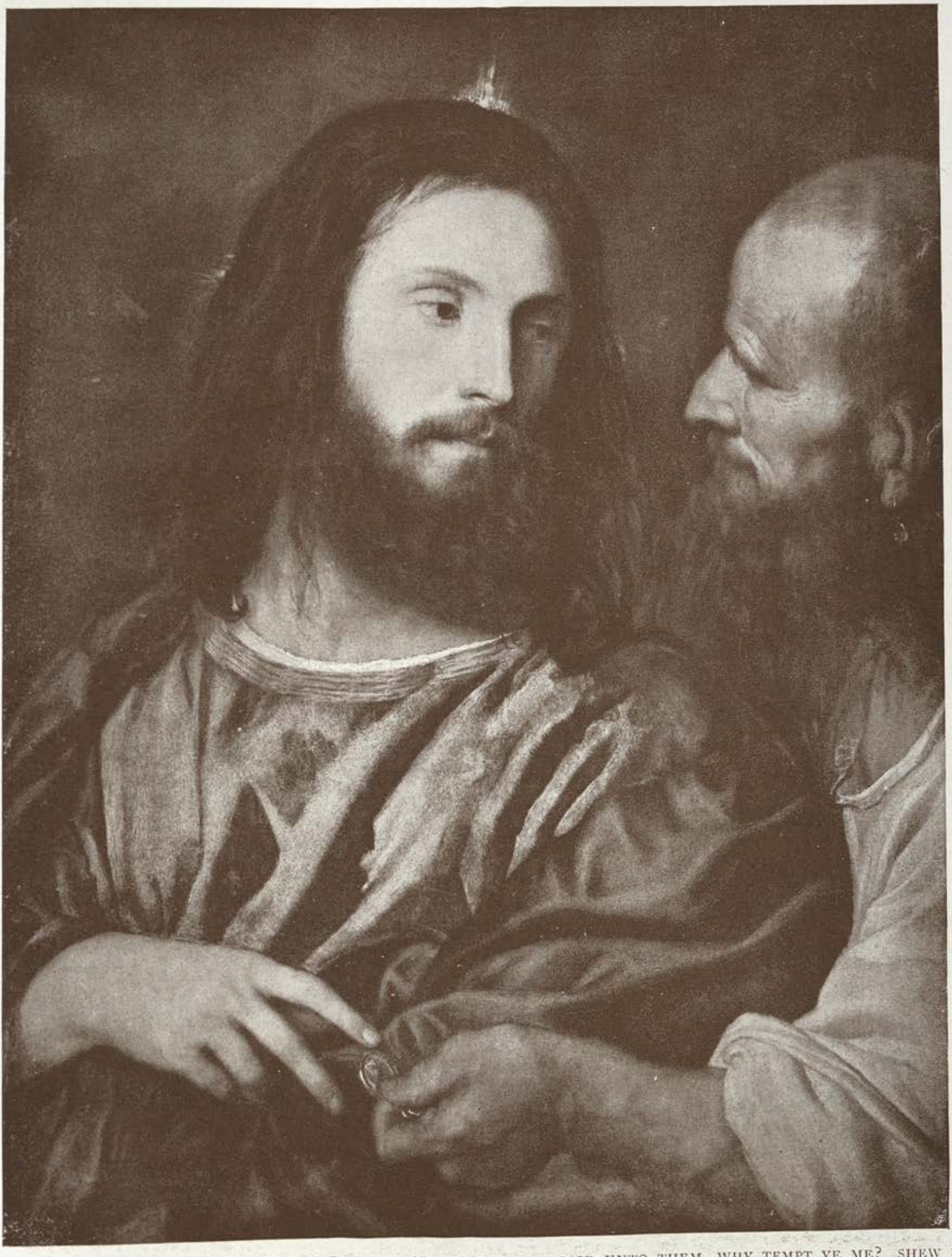
Léon Augustin Lhermitte

JESUS CHRIST INSTRUCTING THE YOUNG MAN HOW TO ATTAIN ETERNAL LIFE. REPRODUCED FROM AN ENGRAVING BY PERMISSION OF HENRY GRAVES & CO.

Henry Le Jeune, A.R.A.

THE PARABLE OF THE LABOURERS IN THE VINEYARD. FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL AFTER THE PAINTING AT ST. PETERSBURG IN THE HERMITAGE GALLERY

Rembrandt van Rÿn
1606-1669



THE TRIBUTE MONEY: BUT HE PERCEIVED THEIR CRAFTINESS, AND SAID UNTO THEM, WHY TEMPT YE ME? SHEW ME A PENNY. (ST. LUKE XX. 23-24). AFTER THE PICTURE IN THE DRESDEN GALLERY FROM A CARBON PRINT BY BRAUN, CLÉMENT & CO.

Tiziano Vecellio (Titian)

1477-1576

THE ENTRY OF JESUS CHRIST INTO JERUSALEM. REPRODUCED FROM A PHOTOGRAVURE BY PERMISSION OF MESSRS. GOUPIL & CO., PARIS

J. L. Gérôme
1824-1904

THE ENTRY OF JESUS CHRIST INTO JERUSALEM. REPRODUCED AFTER THE ENGRAVING BY GAUTIER BY PERMISSION OF MESSRS. GOUPIL & CO.

Edouard Dubufe
1820-1883

THE HEALING OF THE BLIND IN JERICHO. AFTER THE PICTURE IN ST. PETERSBURG, FROM A PHOTOGRAPH BY HANFSTAENGL

Lucas van Leyden
1494-1533

JESUS CHRIST AND THE FRUITLESS LEAFY TREE. REPRODUCED AFTER AN ETCHING BY PERMISSION OF MESSRS. SAMPSON LOW & CO

Alexandre Bida
1808-1895

SIMON PETER FINDS THE PIECE OF TRIBUTE MONEY IN THE MOUTH OF THE FISH. AFTER THE PAINTING IN ANTWERP

Martin de Vos
1532-1603

THE WIDOW'S MITE. FROM A CARBON PRINT BY BRAUN, CLÉMENT & CO. AFTER THE PAINTING IN THE ANTWERP MUSEUM

Martin de Vos
1532-1603

TRIBUTE TO CÆSAR.

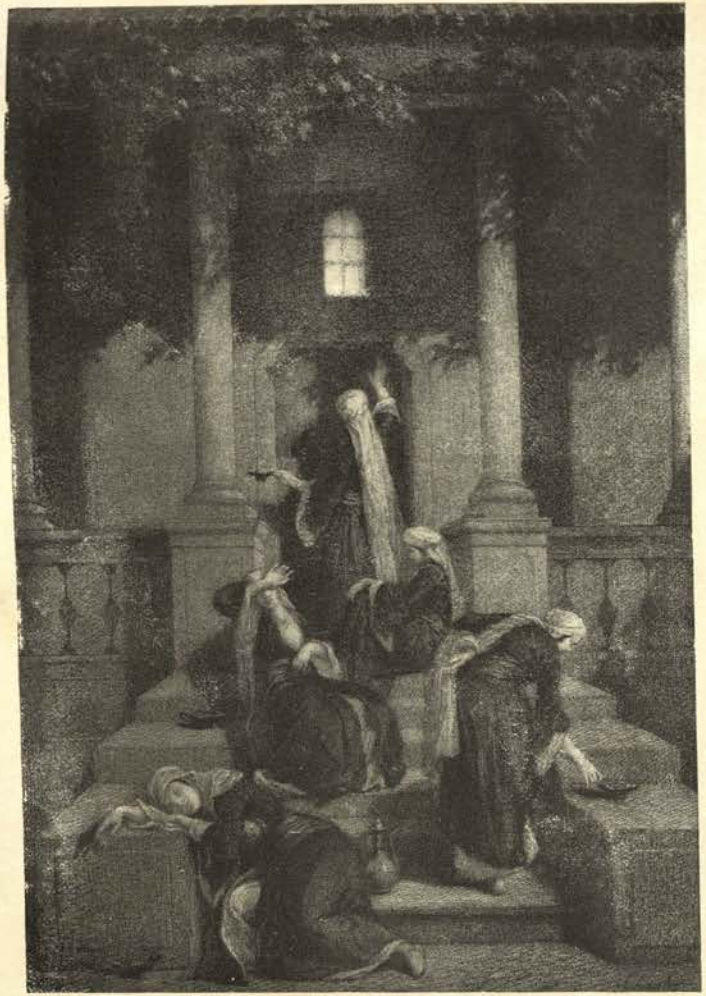
REPRODUCED FROM A PROOF MEZZOTINT BY McARDELL KINDLY LENT BY MESSRS. MAGGS BROTHERS, LONDON

Rembrandt van Rÿn

1606-1669

THE PARABLE OF THE FIVE WISE AND FIVE FOOLISH VIRGINS. REPRODUCED FROM A PHOTOGRAPH BY PERMISSION OF THE FINE ARTS COMMITTEE OF THE BIRMINGHAM ART GALLERY.

W. J. Wainwright, A.R.W.S.



THE FIVE FOOLISH VIRGINS. REPRODUCED FROM AN ETCHING BY PERMISSION OF MESSRS. SAMPSON LOW & CO.

Alexandre Bida
1808-1895

ONE OF THE FOOLISH VIRGINS. AFTER A PHOTOGRAPH BY W. A. MANSELL & CO. FROM THE PICTURE IN THE MANCHESTER ART GALLERY

Valentine Cameron Prinsep, R.A.
Born 1836—Elected R.A. 1894

JESUS CHRIST. FROM A CARBON PRINT BY BRAUN, CLÉMENT & CO., AFTER THE PAINTING IN THE COLLECTION OF M. CHARLES SEDELMEYER, PARIS

Rembrandt van Rÿn

1606-1669

The Ministry of Jesus Christ.

JESUS CHRIST. REPRODUCED FROM A COPYRIGHT PHOTOGRAPH BY PERMISSION OF FRED. HOLLYER, LONDON

Dante Gabriel Rossetti

1828-1882

THE LAST SUPPER OF JESUS CHRIST WITH THE TWELVE APOSTLES. FROM A PHOTOGRAPH BY THE AUTOTYPE CO., NEW OXFORD STREET, LONDON, AFTER THE ENGRAVING BY RAPHAEL MORGHEN

'Leonardo da Vinci

1452-1519

THE LAST SUPPER OF JESUS CHRIST WITH THE TWELVE APOSTLES. AFTER A PHOTOGRAPH BY ANDERSON OF THE PAINTING AT VENICE IN SAN GIORGIO MAGGIORE.

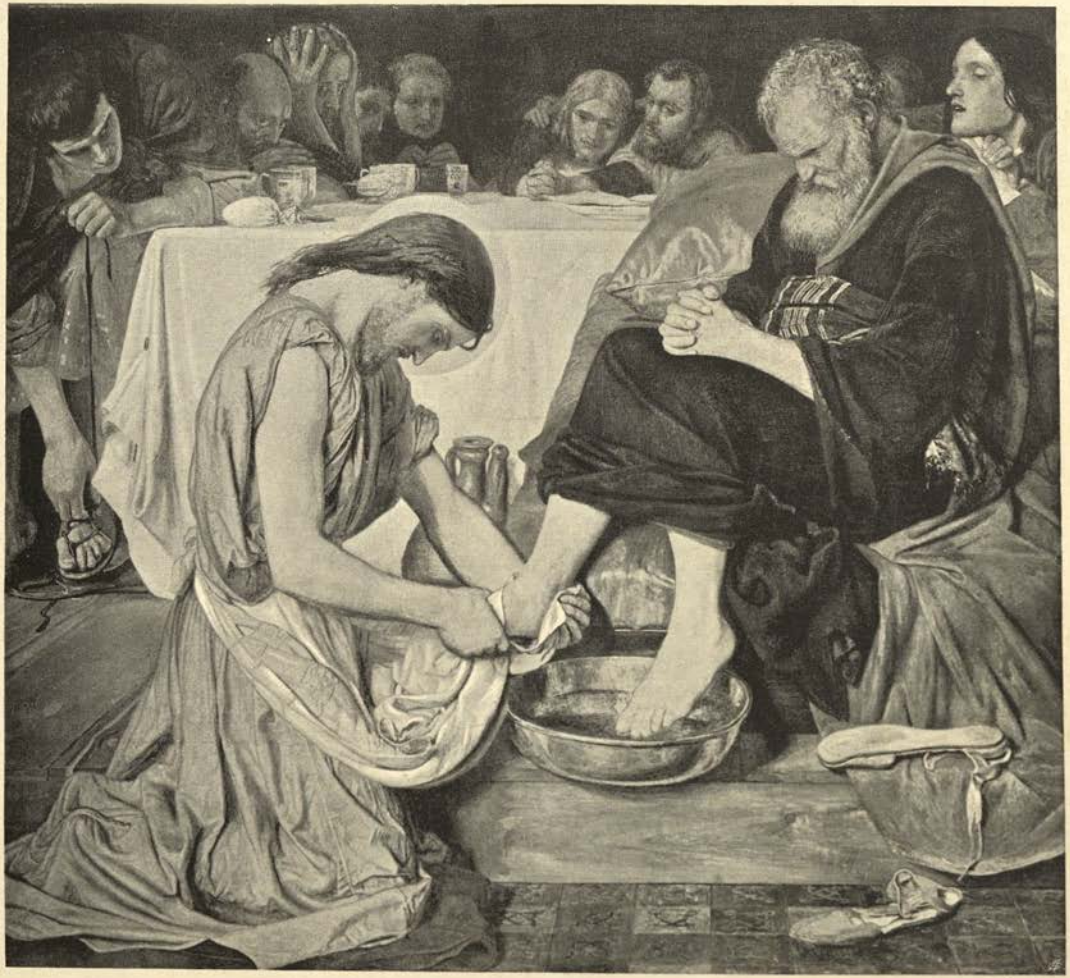
Jacopo Robusti (il Tintoretto)
1518-1594

THE LAST SUPPER WITH THE TWELVE APOSTLES. FROM THE PICTURE IN THE MUSÉE DU LOUVRE

Philippe de Champaigne
1602-1674

CHRIST AND ST. JOHN. FROM THE FRESCO OF THE LAST SUPPER IN THE CENACOLO DI FOLIGNO, FLORENCE. REPRODUCED FROM A PHOTOGRAPH BY ANDERSON, ROME

Attributed to Raphael



JESUS CHRIST WASHING ST. PETER'S FEET. FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL AFTER THE PICTURE IN THE TATE GALLERY

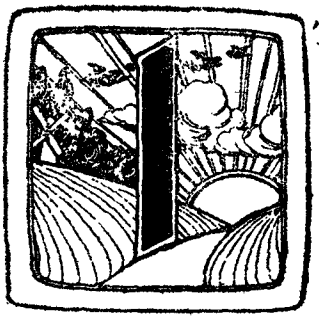
Ford Madox Brown
1821-1893

FROM A PHOTOGRAPH BY BRAUN & CLÉMENT, PARIS, BY PERMISSION OF M. CHARLES SEDELMEYER

JESUS CHRIST BEFORE PILATE.

From Gethsemane to Olivet

By Robert F. Horton, M.A., D.D.



IT is evident that the trial, the torture, and the execution of a prisoner is not a fit subject for Art; and if the scene be placed among a people of fierce and ruthless fanaticism, controlled by a government that employs scourging and crucifixion as judicial penalties, it might be supposed that Art would instinctively shrink from the subject matter which is thus presented. It has been shown that the Laocoon violates the principles which should regulate the art of sculpture, because the permanence of marble is unsuitable for the expression of a writhing and distorted passion. But a similar principle would forbid to the sister Art of painting the delineation of brutal and unnecessary torments.

It is therefore a surprising fact that some of the greatest masters of painting, in the greatest periods of their Art, have occupied themselves with the subject of the punishment of Jesus.

Now, if such a subject is to be treated successfully, there must be in the painter's mind an intellectual purpose or a spiritual penetration, or a combination of the two, which can dominate its physical sufferings, and justify the choice of the subject. It is for example a mere *tour de force* when Rembrandt in his *Butcher's Shop* claims our attention for the opened and outstretched carcass of a sheep, which, if it were there in reality, would be only disgusting. The painter's triumph consists in such a handling of the light and shadow that the reds and yellows of the carcass present an agreeable scheme of colour. But when the same painter, in his *School of Medicine* at The Hague, lays before us a dead body under dissection, and lights up his picture with the livid white of the skin and the red patch of the

opened arm, he counteracts the displeasing and even distressing impression of the corpse by the circle of interested and intellectual faces gathered around the dissecting table. The doctors in their sober dress, intensely absorbed in their subject of study, do not allow the observer for a moment to forget that the dead body is there only in the interests of science, and that science is pursued only in the cause of mercy. The intensity of the intellectual and spiritual interests subdues the physical fact of death to a subordinate and incidental position, allowing the painter to use the pallor of the limbs and the red of the blood as elements of beauty in the picture.

In dealing therefore with the passion of Christ, the artist must be judged by the way in which he is able to penetrate into the significance of the event, and make the spiritual reality, which underlies the sordid physical facts, manifest and impressive to the spectator.

For instance, if he is conscious of the pathos which lies in the punishment meted out to disturbing enthusiasms by the rigid order of the world, he can breathe into his treatment of the crucifixion that tender and piquant sorrow which is excited, let us say, by the story of Joan of Arc. But a painter would not carry us along with him if he represented the Maid of Domrémy subjected to the brutalities of a coarse soldiery, or if he in any way emphasised the tortures of the flames in the market place of Rheims. That an innocent and beautiful enthusiast should die at the hands of the world, is a proper study for the artist, but it is no excuse for obtruding upon our notice the details of the suffering, which are in themselves merely repulsive. The justification for handling the death of Jesus, in the way Art has attempted to handle it, must be sought in some idea which goes much further than that of an innocent sufferer who is the victim of the world's prejudices or of governmental expediencies. This idea, which goes much further, and which alone justifies the artistic treatment of the Passion, is, it need hardly be said, the truth that Christ's sufferings were the means of the world's redemption. He was despised and rejected of men, a man of sorrows and

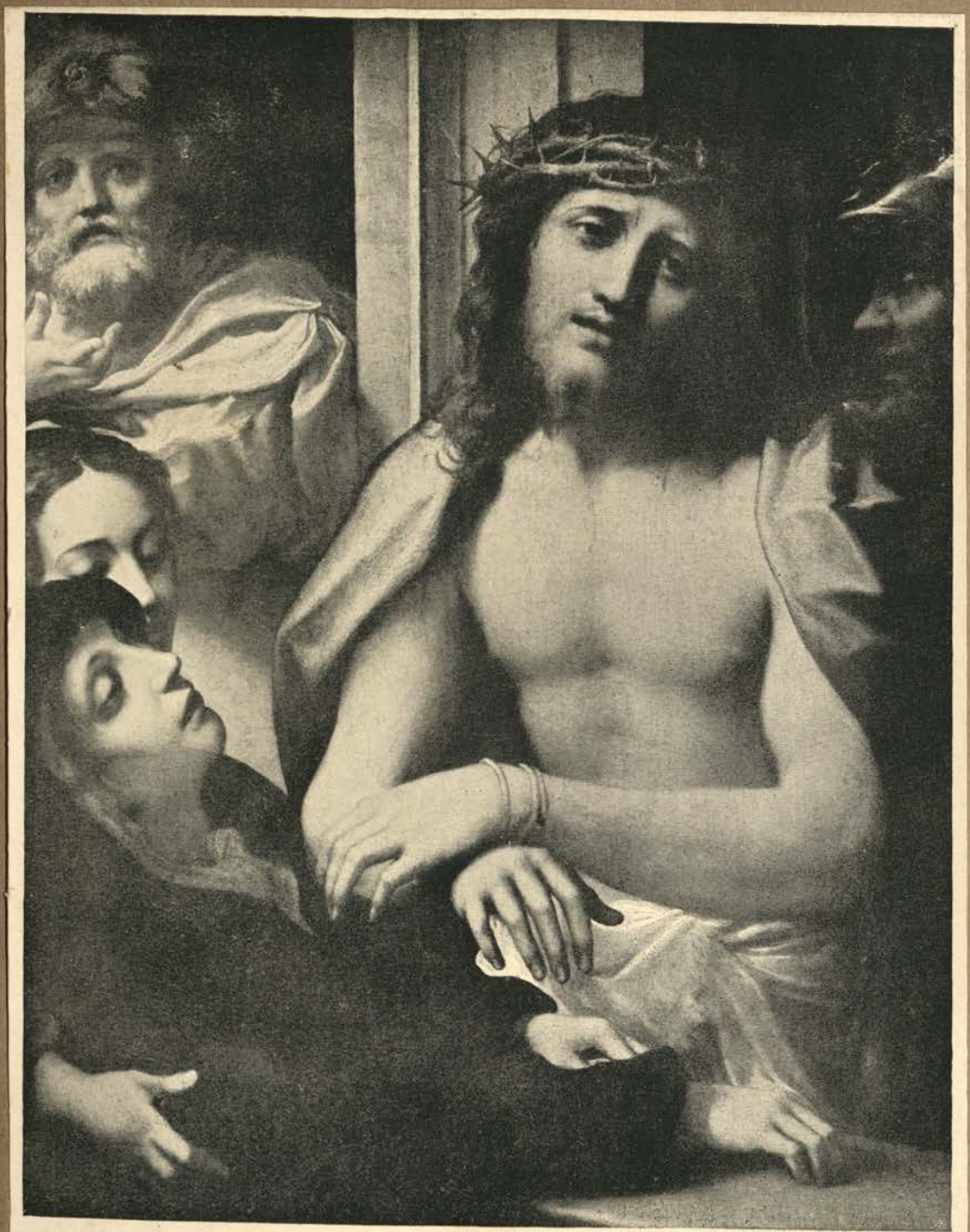
acquainted with grief, because the chastisement of the world's peace was upon Him; He was numbered with the transgressors, because He bore the sins of many. He suffered the brutalities of the soldiers and the anguish of the Cross, because to pour out His soul unto death was the means of saving not only the world at large, but even those who scourged and slew Him; the bitter cry "My God, why hast Thou forsaken Me," indicates the central fact of an atoning sacrifice; and the triumphant issue from the tomb is the outward evidence that the sacrifice was complete and accepted, and that He had opened the Kingdom of Heaven to all believers. When the real nature of these transactions is understood, when the process is removed as it were from the petty court of a provincial government into the course and crisis of a world's salvation, every detail of that last scene, from the Supper with the disciples to the appearance three days later in the Upper Room, becomes of absorbing interest. With an instinctive perception of what the Passion meant the Evangelists give one-fourth of their narratives to the subject, though they hardly venture to make any comment, or to point the meaning of the events.

Now if Art is to deal successfully with this theme, the artists must be inspired by the true idea, and the success of each must be estimated by the degree in which he impresses the spectator with that idea. No one has any business to be painting any incident in the Passion of Christ who has not apprehended who it is that is suffering, and what He is suffering for. True, it is a man, Jesus of Nazareth, the rejected Prophet of Galilee, who is scourged in the Pretorium, and crucified at Calvary; but the painter has no excuse for representing these events unless he sees God in the man. The sufferings, as the mere penalties of a broken human law, are common-place and insignificant; it is no business of the artist to rake among the sordid brutalities of the past and to show how the pitiless masters of the world nailed their fugitive slaves to crosses. The artist can only treat this subject, if he has caught a glimpse of the truth, that the Sufferer bore our sins in His own body on the tree, was crucified for our redemption, and raised again for our justification.

There is a picture of the crucified One in the gallery at Dusseldorf which has a lasting interest for the world, because it arrested the young Count Zinzendorf, and with its inscription, "I did this for thee, what hast thou done for Me?" moved him to his life of singular and successful devotion. But the painter of that picture had reached his design only after repeated failures. When he had first painted the face of Christ he asked a little child what she thought of it; she said "That is a good man," and the artist knew that he had failed. He tried again, and the child was moved with pity for the sufferer; again the painter knew that he had failed. Then he gave himself to prayer, that he might know what the Lord's face was like; and this time, when the child came into the studio, she fell upon her knees, and knew that she was in the presence of Christ.

The test then in the treatment of this subject cannot be merely artistic; or rather to be artistic here the artist must be something more, he must have faith, he must have spiritual insight. It is impossible to deal artistically with the Passion of Christ unless he sees in it the offering of a sacrifice for the salvation of the world. Some years ago the Hungarian painter, Munkacsy, exhibited a picture of the Crucifixion, the avowed object of which was to show us the scene in all its sordid realism. There was the sufferer, indistinguishable from his fellow sufferers, and on a level with His executioners and tormentors. As a piece of realism it was admirable, and the technical handling was skilful enough, but the inevitable remark which sprang to the lips of the spectator was this: if the painter had seen or could see in the event nothing more, what right had he to inflict it upon us? We do not wish to study in the name of Art the human shambles of nineteen centuries ago. What concern have we to see these ragged and dirty Jewish felons writhing under the gaze of a few fanatical rulers and a band of callous soldiery? Either the painter should have seen more, or he should have withheld his hand.

It does not always mean that the painter must be in spiritual harmony with his theme; all that is meant is that



ECCE HOMO. PILATE PRESENTING JESUS CHRIST TO THE PEOPLE. AFTER A PHOTOGRAPH BY MESSRS. MANSELL & COMPANY

Antonio Allegri da Correggio

1494-1534

he must be in imaginative or artistic sympathy with the spiritual significance of it, or he cannot artistically treat the Passion of Christ. Guido Réni was probably but little moved by the Christian verities, and he worked in that bad time when the Renaissance was crumbling into corruption and decay, but his painting of the Crucifixion in San Pietro in Carcere satisfies the demand we are now making; for that white form lifted high between the earth and the heavens, outlined against the stormy sky and against the background where the guilty city lay, is obviously the sacrifice of earth to heaven, the Lamb of God which taketh away the sins of the world; the intellectual and spiritual considerations entirely dominate the physical fact, and Art has found its function in interpreting the reality which might have escaped the commonplace observer of the scene.

Again Sodoma was, it is to be feared, no exemplary Christian, and his understanding of spiritual things cannot be derived from the living of a spiritual life; but his imaginative sympathy with the religious trouble of his time enabled him to paint his picture of Christ leaving the tomb in the Palazzo Publico, at Siena. The very spirit of the Resurrection has entered into the composition; the Lord issues from the grave above the sleeping guards in the clear cold light of the morning, with such a mien and port as indicate at once that it was impossible that death should have held him. The difficulties of the situation, and of presenting a body which has been dead emerging from the sepulchre, are overcome by the master thought, realized at least artistically, that this event is the pledge and the potency of the resurrection of mankind. No eye beheld Him rising from the grave, and what the eye has not seen it may be presumptuous for a painter to depict. It was easy to make a fiasco, and on the principles of realism in Art, a fiasco would have been certain, but the event was viewed in its spiritual aspect, and the spiritual impression is conveyed by the plastic forms and by the atmosphere of the painting.

But to deal quite worthily with the theme we must have painters who enter into the situation by a spiritual faith,

and not only by a sympathetic imagination. Such painters appeared in Italy at the point where the simple piety of mediævalism was blooming, and not yet blighted by the pagan influences of the Renaissance. Perugino in Umbria, Fra Angelico in Florence, and Giovanni Bellini in Venice, were able to present the Passion of our Lord with complete sincerity; the spiritual truth mastered the physical details, and the Agony in the Garden, and the bloody anguish of the Cross presented themselves on those glowing convases not as the hideous incidents of a brutal tragedy, but as what they really were, the outward and visible signs of that transaction in the spiritual world by which humanity is reconciled to God.

Among modern artists there are some who are able to approach the theme with the same sincerity and conviction. The Pre-Raphaelite Brotherhood, with all its self-consciousness and suggestion of affectation, at least produced Holman Hunt; and no mediæval painter in the agony of the garden or the crucifixion ever more faithfully represented the Passion of our Lord than Holman Hunt has done, symbolically, in his incomparable picture of the Scapegoat. He shrank, perhaps, from attempting a direct presentation of the Passion. Who might not, after the gross and carnal vulgarities which have been perpetrated by the materialistic religion, and the histrionic art of the modern world? But the Scapegoat is Holman Hunt's surety that Art will yet attempt to represent worthily the greatest scene in the drama of humanity. What the four Evangelists accomplished in literature by their absolute sincerity, moved no doubt unconsciously by the breath of the Spirit, waits yet to be accomplished in Art. The mediæval method and spirit are no longer suitable to the human mind. The facts of nature and the facts of humanity war against them, and the modern artist who attempted to work in the manner of Bellini, Fra Angelico, or Perugino, would produce no conviction, because he could not himself be convinced. But the time will come when the facts of the Gospels will harmonize with all our knowledge, whether of the world or of man, and then the artist who has brain and heart enough will be able to throw

himself into the task of delineating to the eye what the Evangelists delineated to the mind. He will be able to paint the Lord's Supper, the Agony in the Garden, the appearance before the High Priest or before Pilate, the scourging, and the Ecce Homo, the Cross and all its incidents, the Resurrection and the several appearances of the risen Lord, in a way which will show their relation to all the life of the soul and to all the hopes of man. The great efforts of the past will not be discredited, but they will be transcended; and a later generation will wonder how we were ever content with the superficial and childish representations of the stupendous events, which fixed the destiny and determined the development of the race of men.

In the little church of a Norfolk village there is a baptismal font adorned with crude and primitive sculptures. Facing the altar, from which Sunday by Sunday the Commandments are read forbidding us to make images of the Divine, is a rude representation of the Holy Trinity; God the Father sits upon a throne, and holds between His knees Christ upon the Cross, while between His chin and the top of the Cross is the Holy Ghost in the image of a dove. The whole composition appears to the modern eye like a grotesque blasphemy; and one could hardly be surprised if the children baptized in that font, and brought up in sight of such an image of Him who fills Heaven and Earth, should grow into sceptics. The mode in which the supreme mystery of our Lord's Passion has been handled in Europe may be responsible for some of that surprising godlessness which is to be met with in the modern world. If Christ was in any sense God, if His sufferings implied that there was the Divine love bearing the sin of the world, to present that sublime transaction in a crude or unfeeling way, to miss the eternal meaning which underlies that image in time, is to perpetrate an outrage which may have disastrous results. On the other hand such painters as Millet, or even Tissot, in France, as Holman Hunt and Blake, in England, give us a hope that a school of Art may yet arise in which the closing scene of our Lord's life can be effectually treated. What Phidias and Praxiteles did

for Zeus or Athene, with perfect success, must be done for the only begotten Son of the Father by men of strong hand and pure heart who have by spiritual assimilation become partakers of His Passion.

The pictures of Tissot could not be obtained for this work from the holders of the copyrights ; in some ways they are invaluable, and rich in promise for the future. Under a unique inspiration, received when he was little expecting it, he was driven, as it were, to renounce the world, and devote his whole strength to study and to reproduce the life and the death of Jesus. The great Crucifix hung high up in the Madeleine, whither he had gone to sketch La Femme à l'orgue, arrested his attention, and, convinced that Christ and His Redemption were the one theme deserving of a life's devotion, he went to Palestine and studied the surroundings of the Lord's life, in order that he might present Jesus to this generation, as the first generation saw Him. The success of the consecrated purpose was manifest in that series of drawings which took Paris by storm. But I do not regret that in my part of this volume Tissot's pictures are not included ; for in the treatment of the Passion he lamentably failed. In handling the closing scenes of the beautiful Life he could get no inspiration from the scenery or the circumstances of the East. He was thrown back on his fancy to reproduce the Cross, and the events which led up to it. Having apparently no inner experience of the Cross, and understanding the Sacrifice only in a sentimental way, he merely exaggerated in endless detail the blood, the torture, the brutality of the situation. And yet this Parisian artist has struck into the path which Holman Hunt, like the earlier painters in Italy and Flanders, attempted to follow. He has reminded the world that to represent the Life of Jesus an artist must live His life, and the suggestion is easily deducible, that to represent the death of Jesus an artist must die with Him.

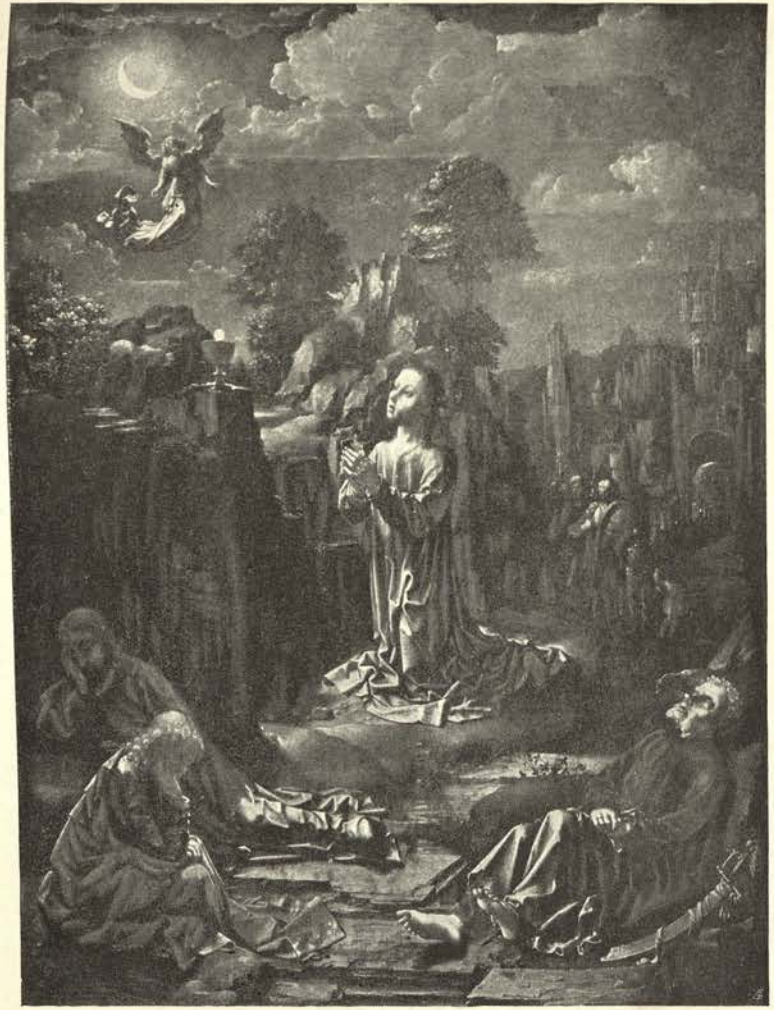
Robert F. Horton

JESUS CHRIST AT GETHSEMANE.

FROM A PHOTOGRAPH BY HENRY DIXON & SON

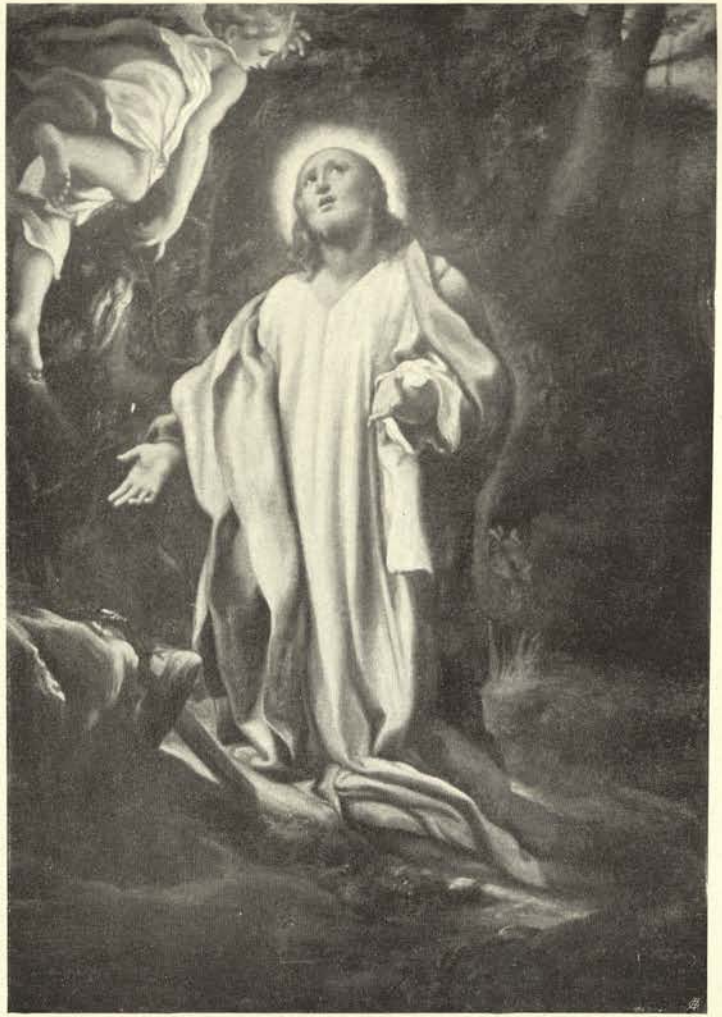
John Henry Frederick Bacon, A.R.A.

Elected 1903



THE AGONY IN THE GARDEN. AFTER THE PAINTING IN THE BERLIN GALLERY FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL

Jan Gossaert, known as Mabuse
1470 (?)-1541



THE AGONY IN THE GARDEN. AFTER THE PICTURE IN THE NATIONAL GALLERY, LONDON, FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL

After Antonio Allegri da Correggio
1494-1534

JESUS CHRIST AT GETHSEMANE: "AND BEING IN AN AGONY HE PRAYED MORE EARNESTLY." AFTER THE ORIGINAL DRAWING BY PERMISSION OF MISS CASWALL SMITH

Louisa, Marchioness of Waterford

19th Century

From Gethsemane to Olivet

JESUS CHRIST IN THE GARDEN ATTENDED BY AN ANGEL. FROM AN ORIGINAL PROOF ETCHING

Rembrandt van Rÿn

JESUS CHRIST AT GETHSEMANE. REPRODUCED FROM A PHOTOGRAVURE BY PERMISSION OF MESSRS. GOUPIL & CO

Charles F. Jalabert
1819-1901

QVID VVLTIS MICHI DARE ET EGO TRADAM ILLVM ATILLI CONSTITVERVNT EI XXX ARGENTEOS M. XXVI
QVI EBEBAT PANES MEOS MAGNIFICAVIT SVP ME SVPPLANTATOREM. PS. XL
ET CONFESTIM ACCEDENS IVDAS ADXPM DIXIT AVE RABBI ET OSTVLAVIT EVM MXXVI.
EGO IN FLAGELLA PARATVS SVM ET DOLOR MEVS IN CONSPECTV TVO SEMPER. PS. XXVI

THE KISS OF JUDAS. AFTER THE TEMPERA PAINTING IN FLORENCE IN THE GALLERY OF ANCIENT AND MODERN ART, FROM A PHOTOGRAPH BY ALINARI

Fra Giovanni Angelico da Fiesole

1387-1455

From Gethsemane to Olivet

MISIT AQVA IN PELVIM ET CEPIT LAVARE PEDES DISCIPVLORVM ET EXTERGERE LITEO. IO. XIII.
ECCE DATA SVNT SVPER TE VINCVLA ET LIGABVNT TE IN EIS. ECECHIEL. III. C.
AT ILLI TENENTES VIM DVXERVNT EVM LIGATVM AD CHAIPHAN PNCIPEM IVDEORVM MXXVII

JESUS CHRIST TAKEN PRISONER. AFTER THE TEMPERA PAINTING IN FLORENCE IN THE GALLERY OF ANCIENT AND MODERN ART, FROM A PHOTOGRAPH BY ALINARI

Fra Giovanni Angelico da Fiesole

1387-1455

THE BETRAYAL OF JESUS CHRIST. REPRODUCED AFTER THE FRESCO IN FLORENCE IN THE MUSEUM OF ST. MARK, FROM A PHOTOGRAPH BY ANDERSON, ROME

Fra Giovanni Angelico da Fiesole

1387-1455

THE REMORSE OF JUDAS. AFTER THE PICTURE IN THE TATE GALLERY, FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL

E. Armitage, R.A.
1817-1896

THE REMORSE OF JUDAS. AFTER THE ORIGINAL PICTURE

Albert Goodwin, R.W.S.

JESUS CHRIST BEFORE CAIAPHAS

PILATE WASHING HIS HANDS

REPRODUCED FROM PRINTS KINDLY LENT BY MESSRS. MAGGS BROTHERS

Albrecht Dürer

1471-1528

PETER DENIES CHRIST: "THEN SAITH THE DAMSEL THAT KEPT THE DOOR UNTO PETER, ART NOT THOU ALSO ONE OF THIS MAN'S DISCIPLES?" AFTER THE PAINTING IN THE HERMITAGE, ST. PETERSBURG, FROM A CARBON PRINT BY BRAUN, CLÉMENT & CO.

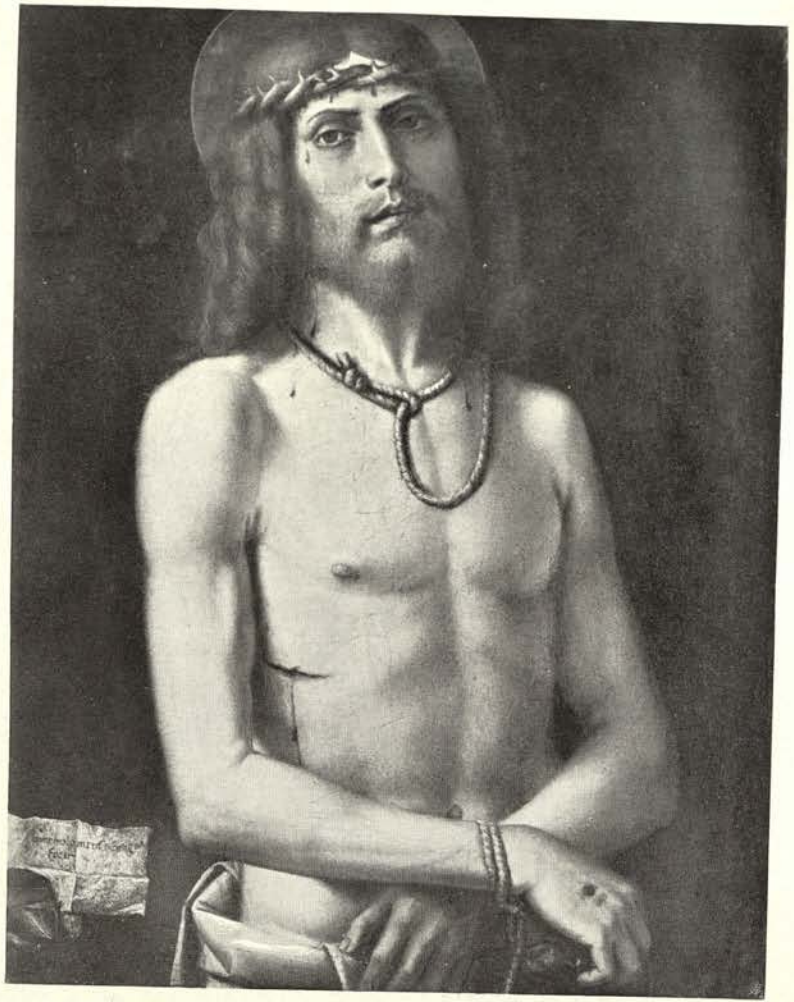
Rembrandt van Rÿn
1606-1669

CHRIST BEFORE PILATE. FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., BY PERMISSION OF THE OWNER OF THE COPYRIGHT, MONSIEUR CHARLES SEDELMEYER, PARIS

The late M. de Munkacsy

THE SAVIOUR. AFTER THE DRAWING IN MILAN FROM A PHOTOGRAPH OF BRAUN, CLÉMENT & CO., PARIS

Leonard da Vinci
1452-1519



ECCE HOMO. AFTER THE PAINTING IN THE LOUVRE, PARIS, FROM A PHOTOGRAPH BY M. PERRIER

Bartolommeo Montagna
1450(?)-1523

JESUS CHRIST BEFORE PILATE. AFTER THE PAINTING IN THE NATIONAL GALLERY, LONDON, FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL, MUNICH AND LONDON

Rembrandt van Rÿn

1606-1669

1

ECCE HOMO.

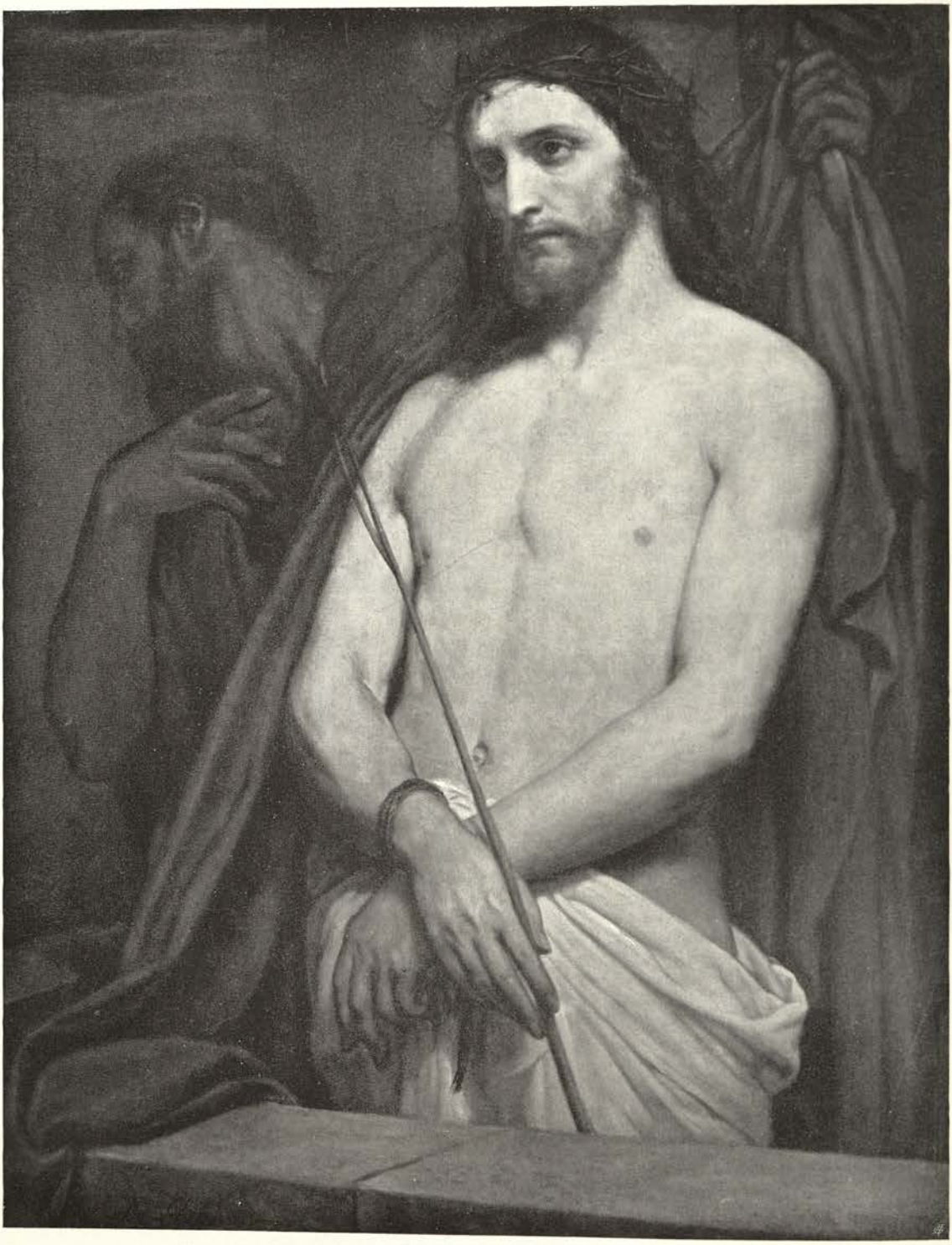
FROM A PHOTOGRAPH BY ALINARI AFTER THE PICTURE IN THE NATIONAL GALLERY, ROME

Professor Antonio Ciseri

JESUS CHRIST DERIDED AND INSULTED. AFTER THE TEMPERA PAINTING IN THE ACADEMY OF FINE ARTS IN FLORENCE, FROM A PHOTOGRAPH BY ALINARI, FLORENCE

Fra Giovanni Angelico da Fiesole

1387-1455

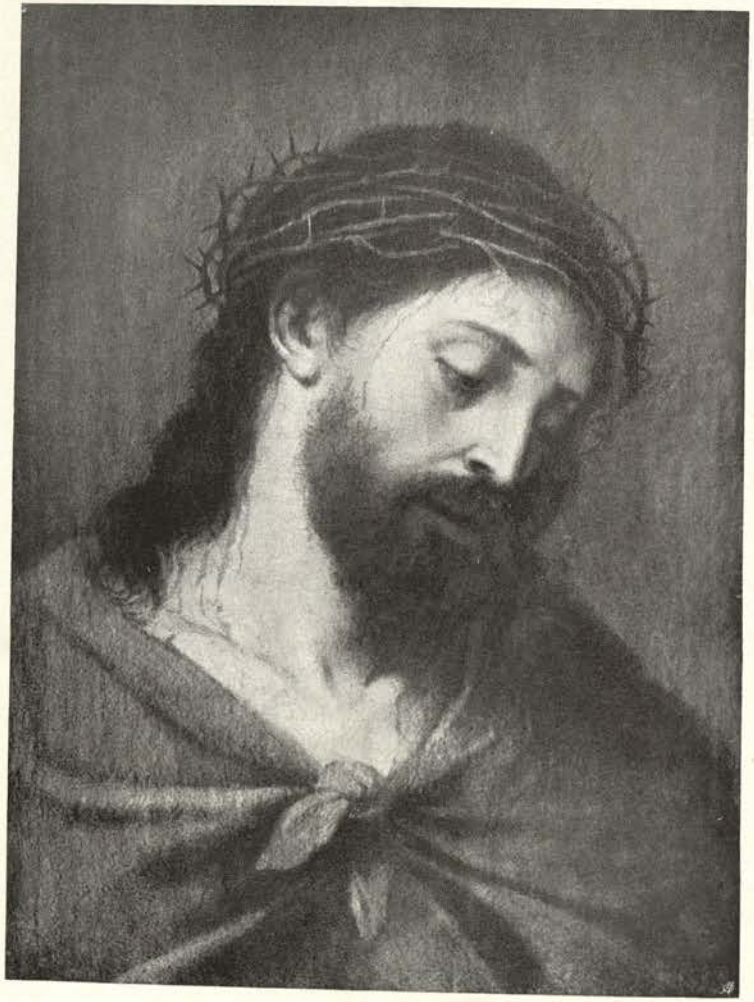


LE CHRIST AU ROSEAU. AFTER THE PICTURE IN THE LOUVRE, PARIS, FROM A CARBON PRINT BY BRAUN, CLÉMENT & CO., PARIS

Ary Scheffer
1795-1858

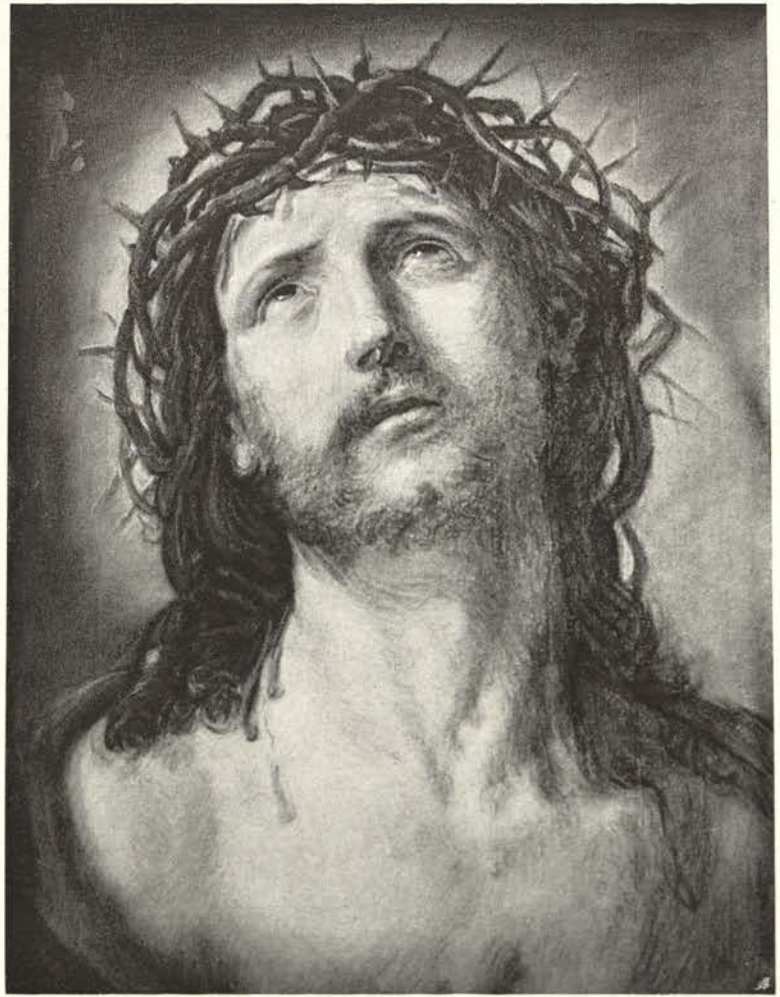
JESUS CHRIST AT THE COLUMN. AFTER THE CRAYON SKETCH FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Jean François Millet
1814-1875



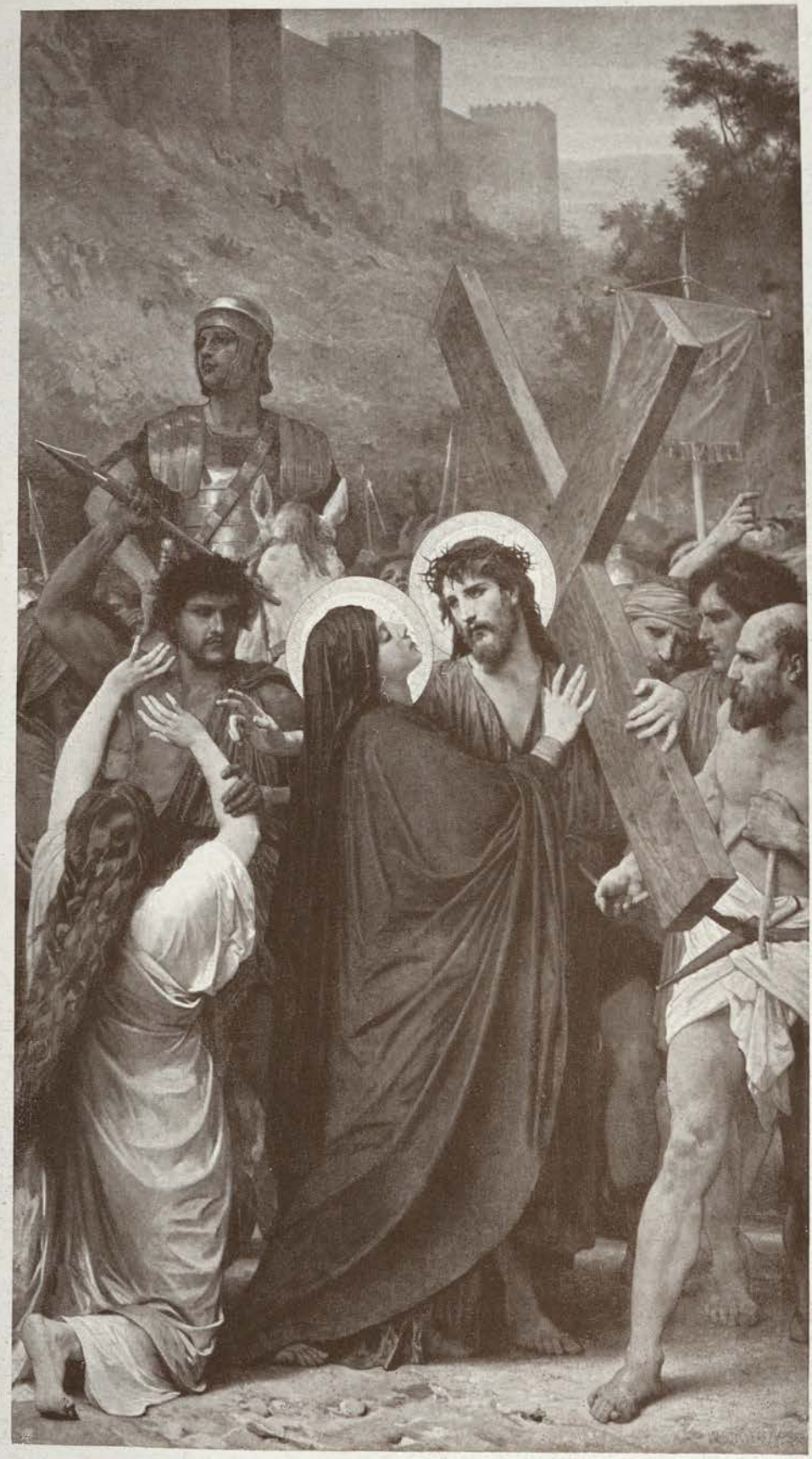
ECCE HOMO. AFTER THE PAINTING IN MADRID FROM A CARBON PRINT BY BRAUN, CLÉMENT & CO., PARIS

Bartolomé Estéban Murillo
1618-1682



ECCE HOMO. AFTER THE PAINTING IN THE CORSINI GALLERY, ROME, FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

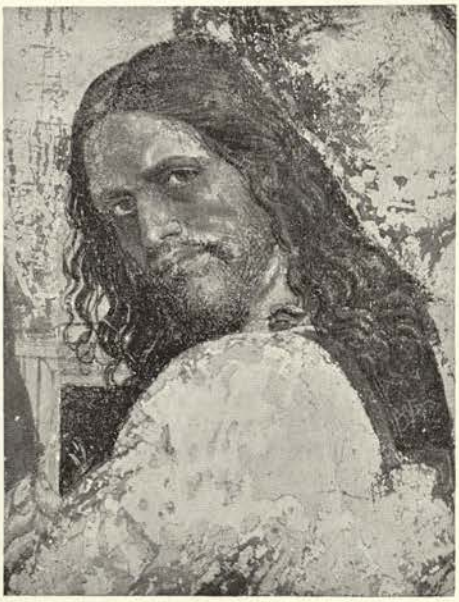
Guido Reni
1575-1642



JESUS CHRIST AND HIS MOTHER. AFTER A PHOTOGRAPH BY BRAUN, CLÉMENT & CO.

William Adolphe Bouguereau

From Gethsemane to Olivet



HEAD OF JUDAS. AFTER THE FRESCO IN FLORENCE IN THE CHIESA DI MONTE OLIVETO. FROM A PHOTOGRAPH BY ALINARI

Giovanni Antonio Bazzi (il Sodoma)
1477-1549

JESUS CHRIST AND SIMON OF CYRENE. AFTER THE PAINTING IN THE PINACOTECA COMUNALE AT FORLI, EMILIA, FROM A PHOTOGRAPH BY ALINARI

Marco Palmezzano
1456 (?)-1538 (?)

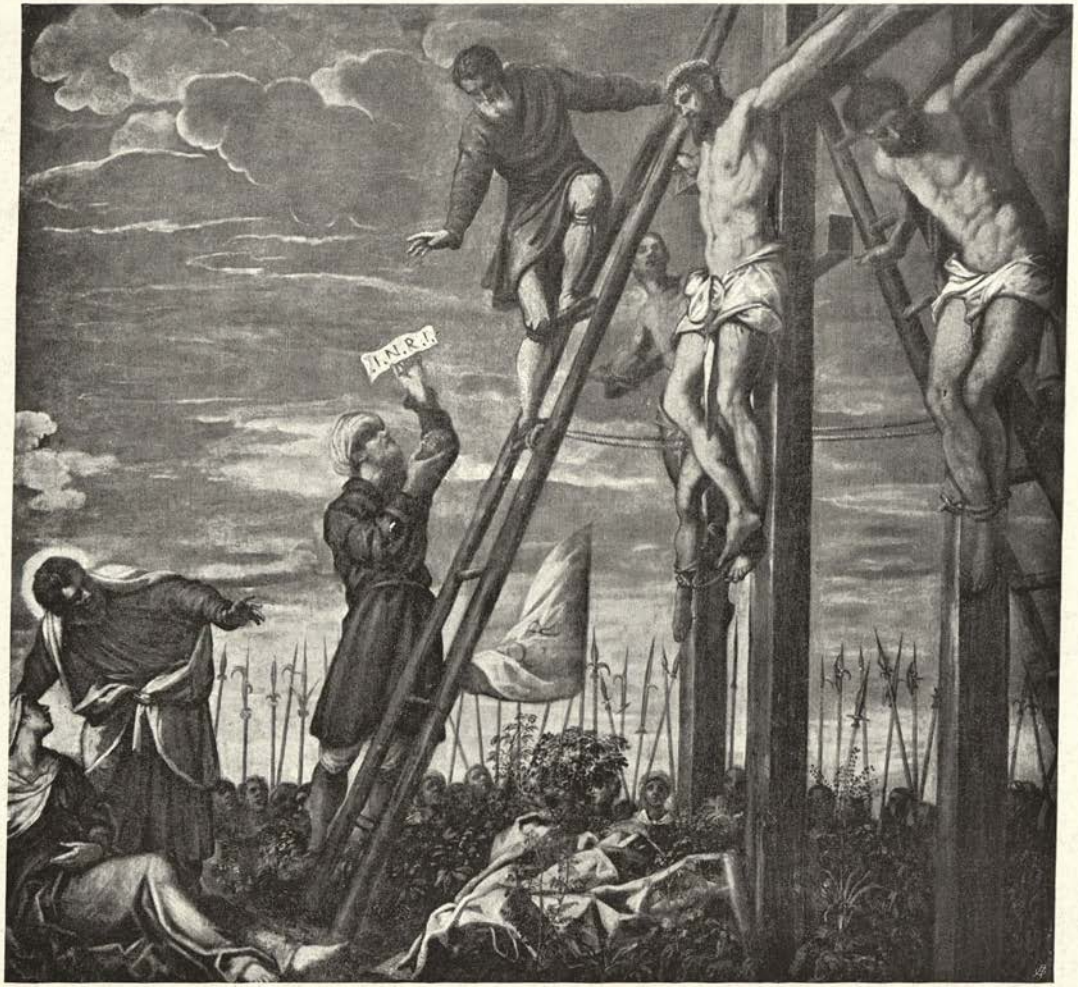
"BUT THE CHIEF PRIESTS MOVED THE PEOPLE THAT HE SHOULD RATHER RELEASE BARABBAS UNTO THEM."
AFTER AN ENGRAVING BY F. LUDY BY PERMISSION OF HENRY GRAVES & CO.

Friedrich Overbeck

1789-1869

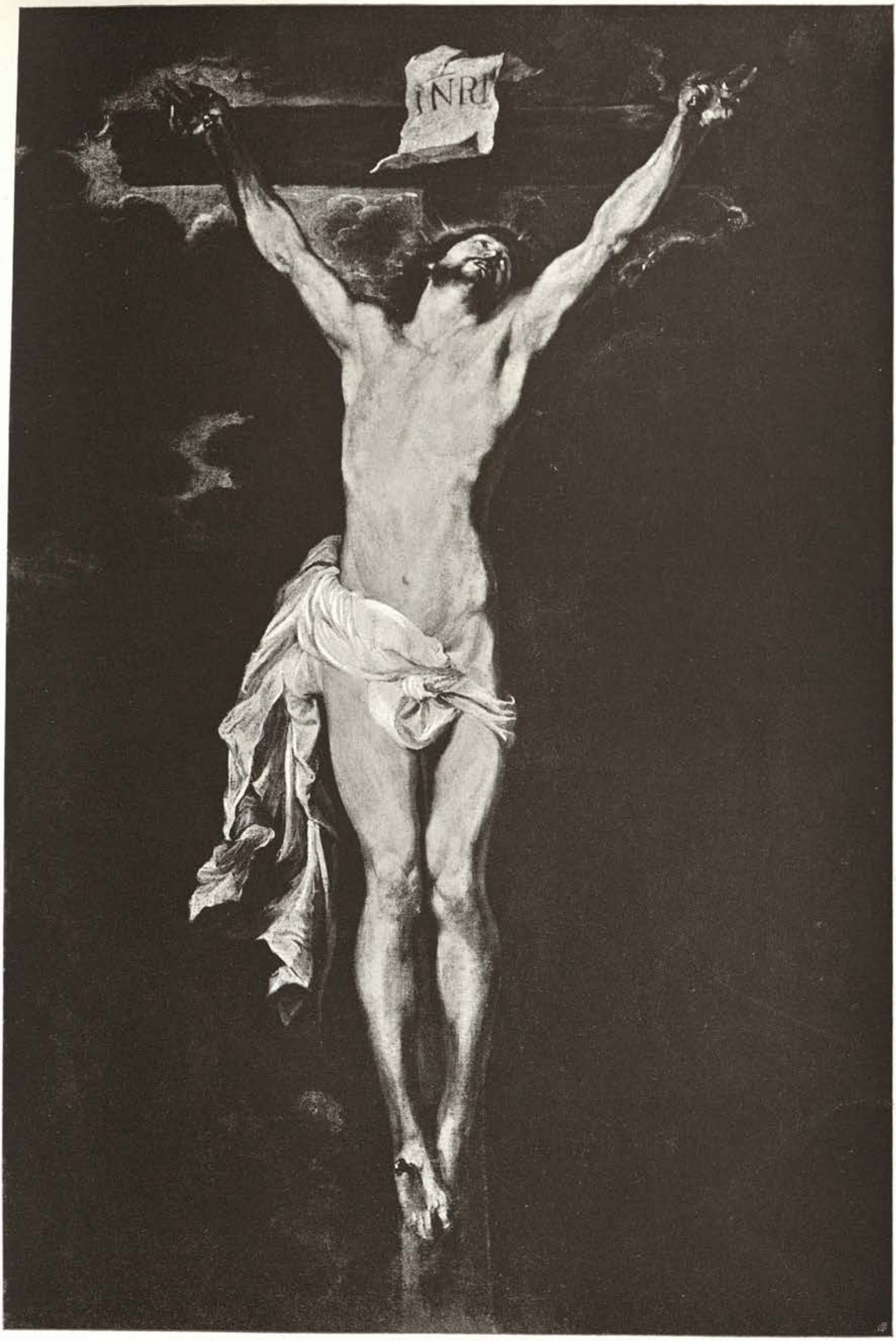
CALVARY. AFTER THE PAINTING AT VENICE IN THE CHIESA S. ALVISE, FROM A PHOTOGRAPH BY C. NAYA

Giambattista Tiepolo
1696-1770



THE CRUCIFIXION. AFTER THE PAINTING IN VENICE IN THE CHIESA DI SAN CASSIANO, FROM A PHOTOGRAPH BY ALINARI

Jacopo Robusti (il Tintoretto)
1518-1594



THE CRUCIFIXION. AFTER THE PICTURE AT NAPLES IN THE NATIONAL MUSEUM, FROM A PHOTOGRAPH BY ANDERSON, ROME

Anthony van Dyck

1599-1641

THE CRUCIFIXION. AFTER AN ENGRAVING BY PAUL PONTIUS, KINDLY LENT BY MR F. B. DANIELL

THE CRUCIFIXION. AFTER THE PAINTING IN THE ANTWERP MUSEUM, FROM A PHOTOGRAPH BY W. A. MANSELL & CO.

Peter Paul Rubens
1577-1640.

THE CRUCIFIXION. REPRODUCED FROM A PHOTOGRAPH BY PERMISSION OF FREDERICK HOLLYER, LONDON

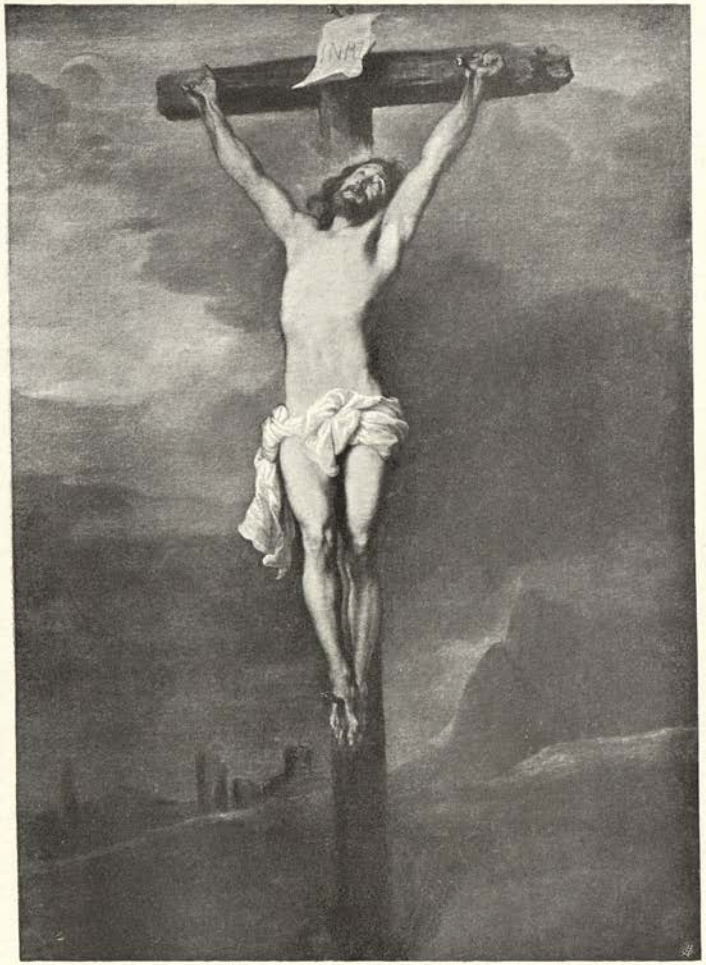
Sir Edward Burne-Jones, Bart.

1833-1898

THE CRUCIFIXION. AFTER THE ORIGINAL PICTURE FROM A CARBON PRINT BY BRAUN, CLÉMENT & CO.

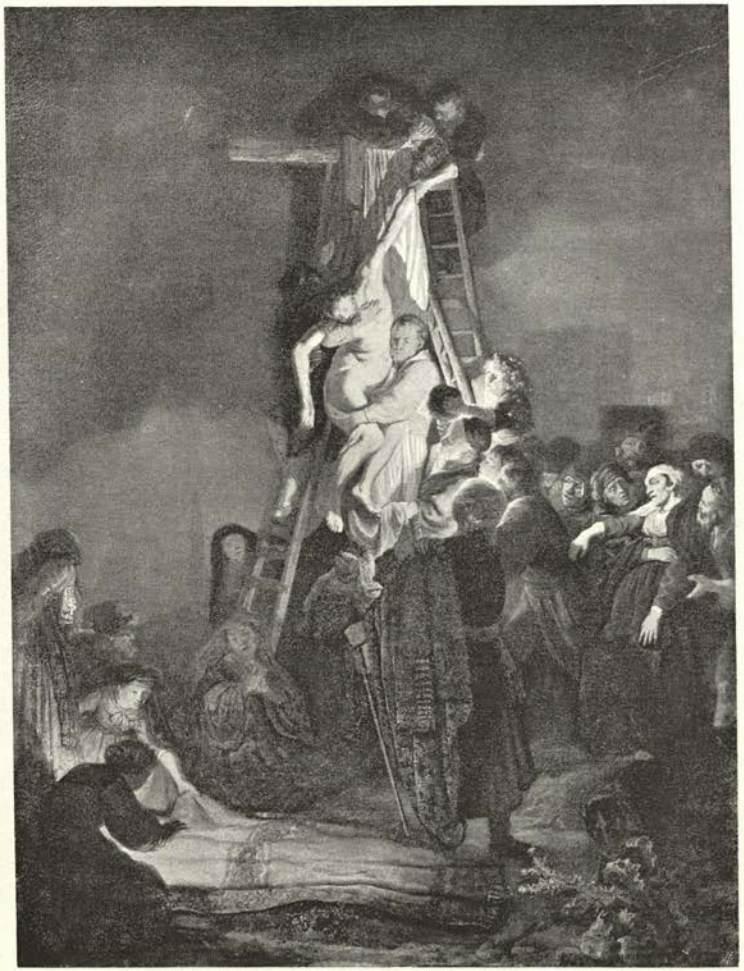
Eugène Delacroix

1798-1863



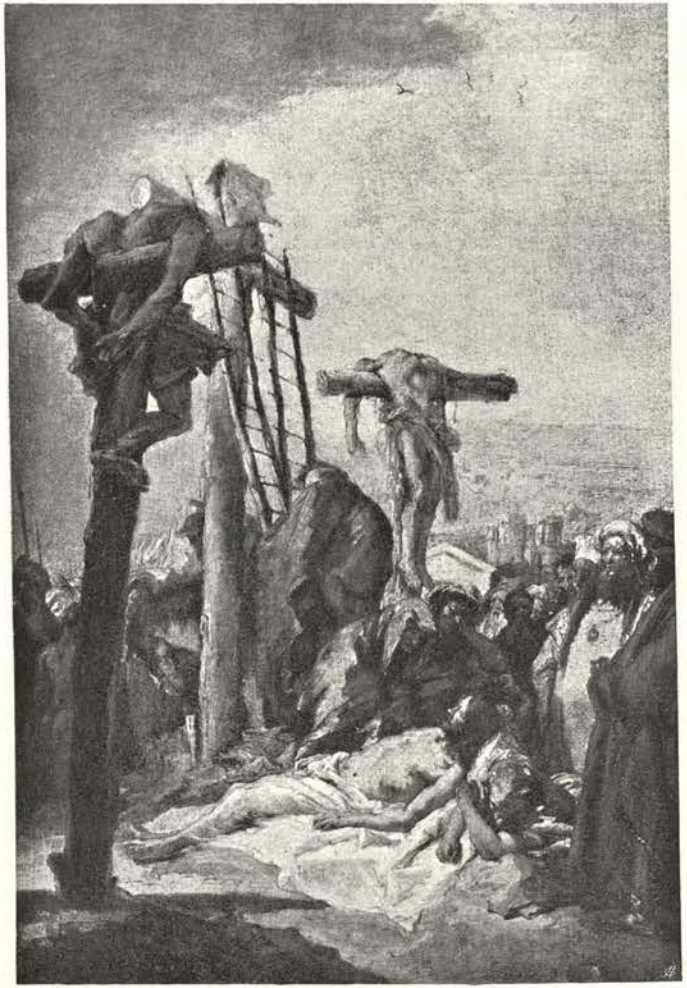
JESUS CHRIST ON THE CROSS. AFTER THE PAINTING IN THE BELVEDERE, VIENNA, FROM A CARBON PRINT BY FRANZ HANFSTAENGL

Anthony van Dyck
1599-1641



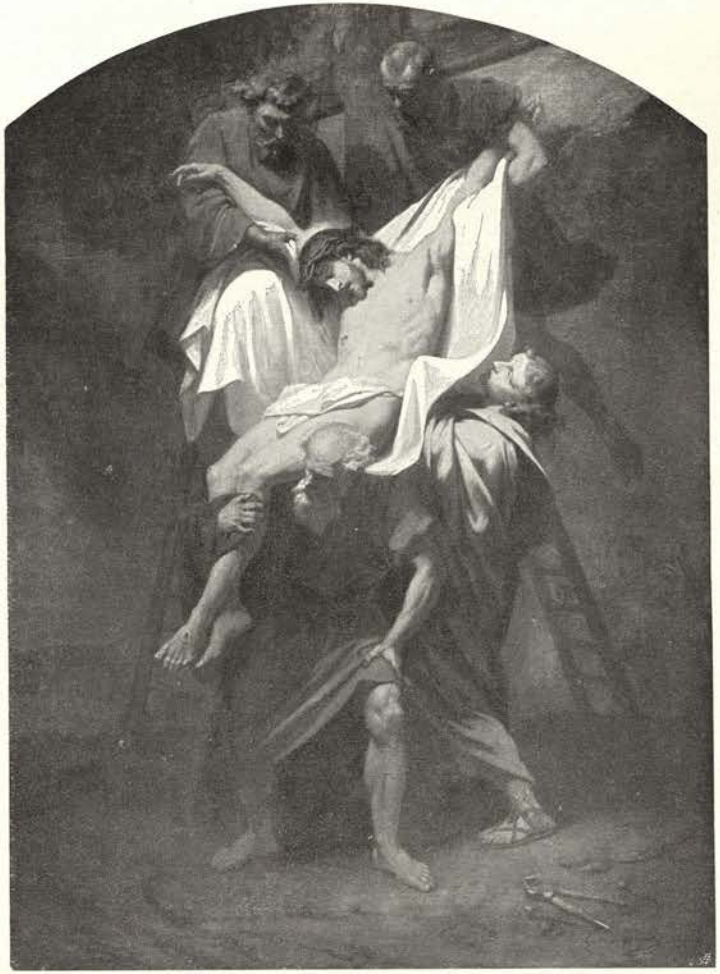
THE DESCENT FROM THE CROSS. AFTER THE PAINTING IN ST. PETERSBURG, FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL

Rembrandt van Rÿn
1606-1669



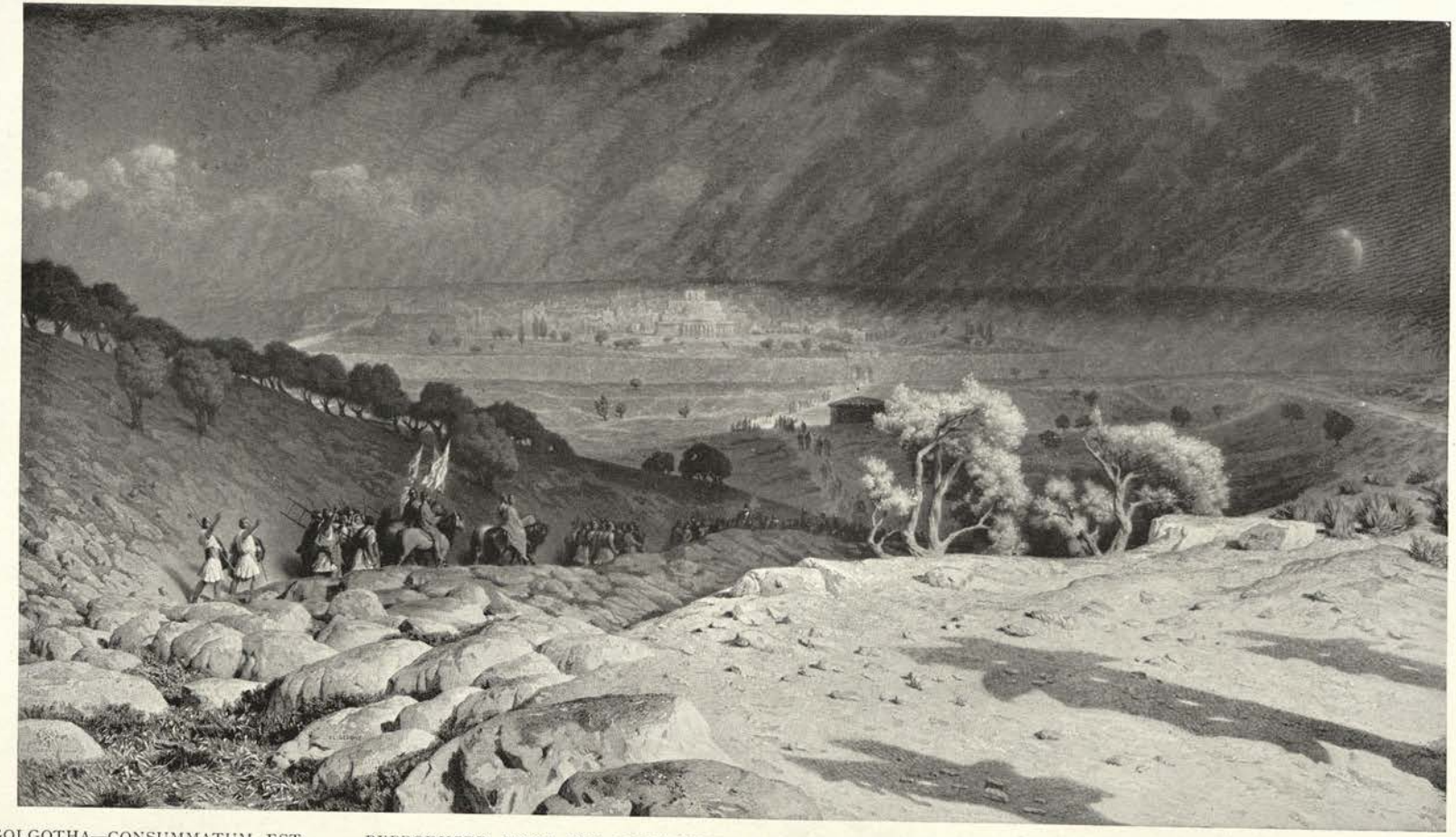
THE DEPOSITION FROM THE CROSS. AFTER THE PAINTING IN THE NATIONAL GALLERY, LONDON FROM A PHOTOGRAPH BY. HANFSTAENGL

Giambattista Tiepolo
1696-1770



THE DESCENT FROM THE CROSS. AFTER THE PICTURE IN THE LUXEMBOURG PARIS, FROM A PHOTOGRAPH BY PERRIER

H. Lazerges
19th Century



GOLGOTHA—CONSUMMATUM EST. . . . REPRODUCED FROM THE ENGRAVING BY HERMANN EICHENS BY PERMISSION OF MESSRS. GOUPIL & COMPANY.

Jean Léon Gérôme

1824-1904

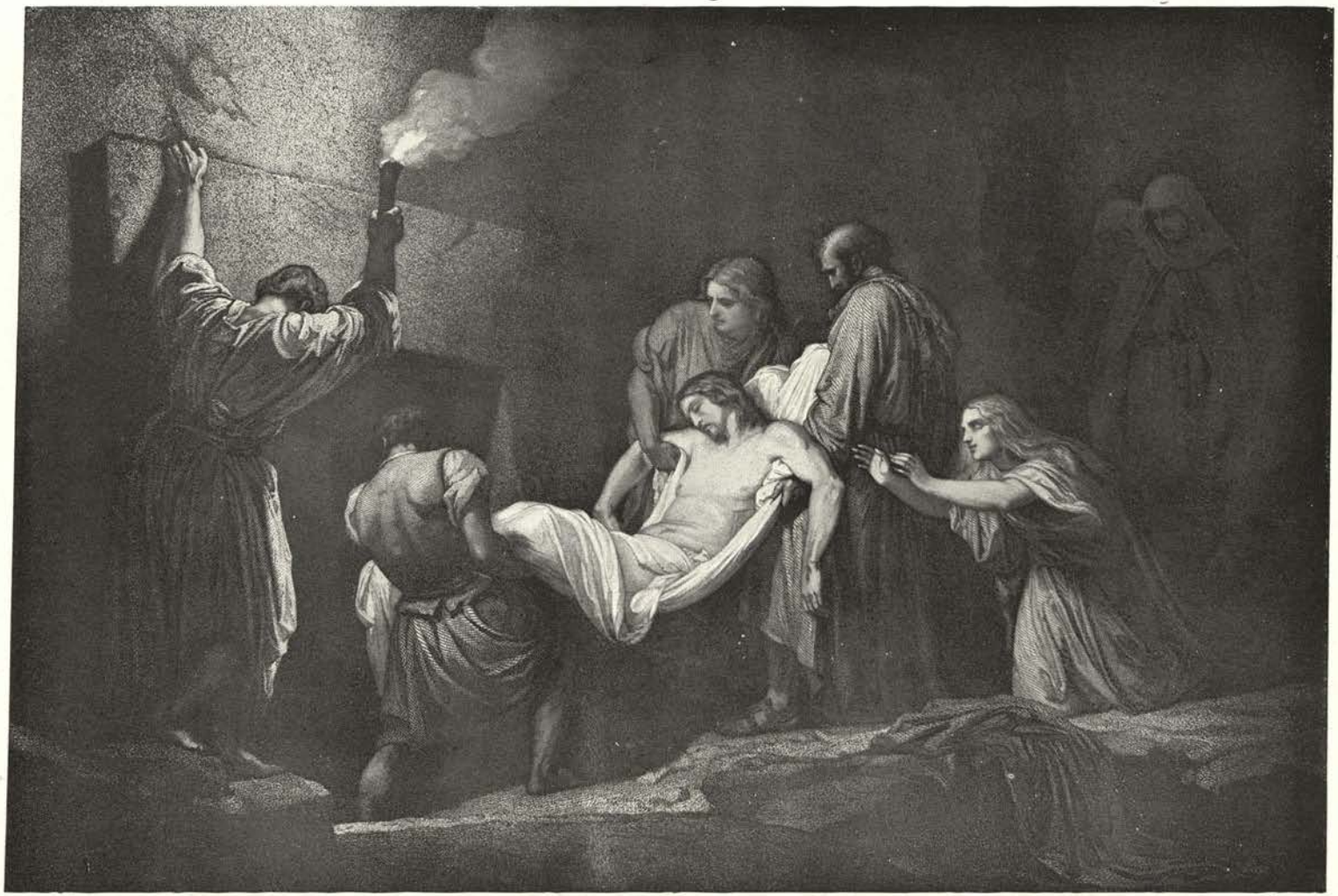
THE SAVIOUR AFTER HIS PASSION

AFTER A PHOTOGRAPH BY W. A. MANSELL & CO.

Francesco Raibolini (il Francia)
1450-1517

"AND WHEN JOSEPH HAD TAKEN THE BODY, HE WRAPPED IT IN A CLEAN LINEN CLOTH." AFTER THE PAINTING IN THE LUXEMBOURG, PARIS, FROM A PHOTOGRAPH BY PERRIER

Alphonse Legros



THE BURIAL OF OUR LORD. REPRODUCED FROM AN ENGRAVING BY ALPHONSE LEROY, BY KIND PERMISSION OF MESSRS. GOUPIL & COMPANY

Charles F. Jalabert
1819-1901.

THE ENTOMBMENT OF JESUS CHRIST

FROM A PHOTOGRAPH BY EYRE & SPOTTISWOODE.

Ford Madox Brown
1821-1893

ST. JOHN LEADING THE VIRGIN MARY FROM THE TOMB. FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL, AFTER THE PICTURE IN THE TATE GALLERY

William Dyce, R.A.
1806-1864

THE RESURRECTION. AFTER THE PAINTING AT SIENA IN THE PALAZZO DELLA SIGNORIA, FROM A PHOTOGRAPH BY ALINARI

Giovanni Antonia Bazzi (Il Sodoma)

1477-1549

THE HOLY WOMEN AT THE TOMB OF JESUS CHRIST. AFTER A PHOTOGRAPH BY BRAUN, CLÉMENT & CO.

William Adolphe Bouguereau

"SO THEY RAN BOTH TOGETHER: AND THE OTHER DISCIPLE DID OUTRUN PETER, AND CAME FIRST TO THE SEPULCHRE." AFTER A PHOTOGRAPH OF THE ORIGINAL PICTURE, BY PERMISSION OF MESSRS. BRAUN, CLÉMENT & CO.

Eugène Burnand

JESUS CHRIST APPEARS TO MARY MAGDALENE. AFTER THE PAINTING IN THE CORSINI GALLERY, ROME, FROM A PHOTOGRAPH BY BROGI

Federigo Barocci
1528-1612

JESUS CHRIST APPEARS TO MARY MAGDALENE. AFTER THE PICTURE IN THE UFFIZI GALLERY, FROM A PHOTOGRAPH BY ANDERSON

Lorenzo di Credi
1459-1537

JESUS CHRIST APPEARS TO MARY MAGDALENE. AFTER THE PICTURE IN THE LOUVRE, PARIS, FROM A PHOTOGRAPH BY W. A. MANSELL & CO.

Eustache le Sueur
1617-1655

JESUS CHRIST APPEARS TO MARY MAGDALENE. AFTER THE PICTURE IN THE NATIONAL GALLERY, LONDON, FROM A PHOTOGRAPH BY W. A. MANSELL & CO.

Tiziano Vecellio (Titian)
1477-1576

From Gethsemane to Olivet

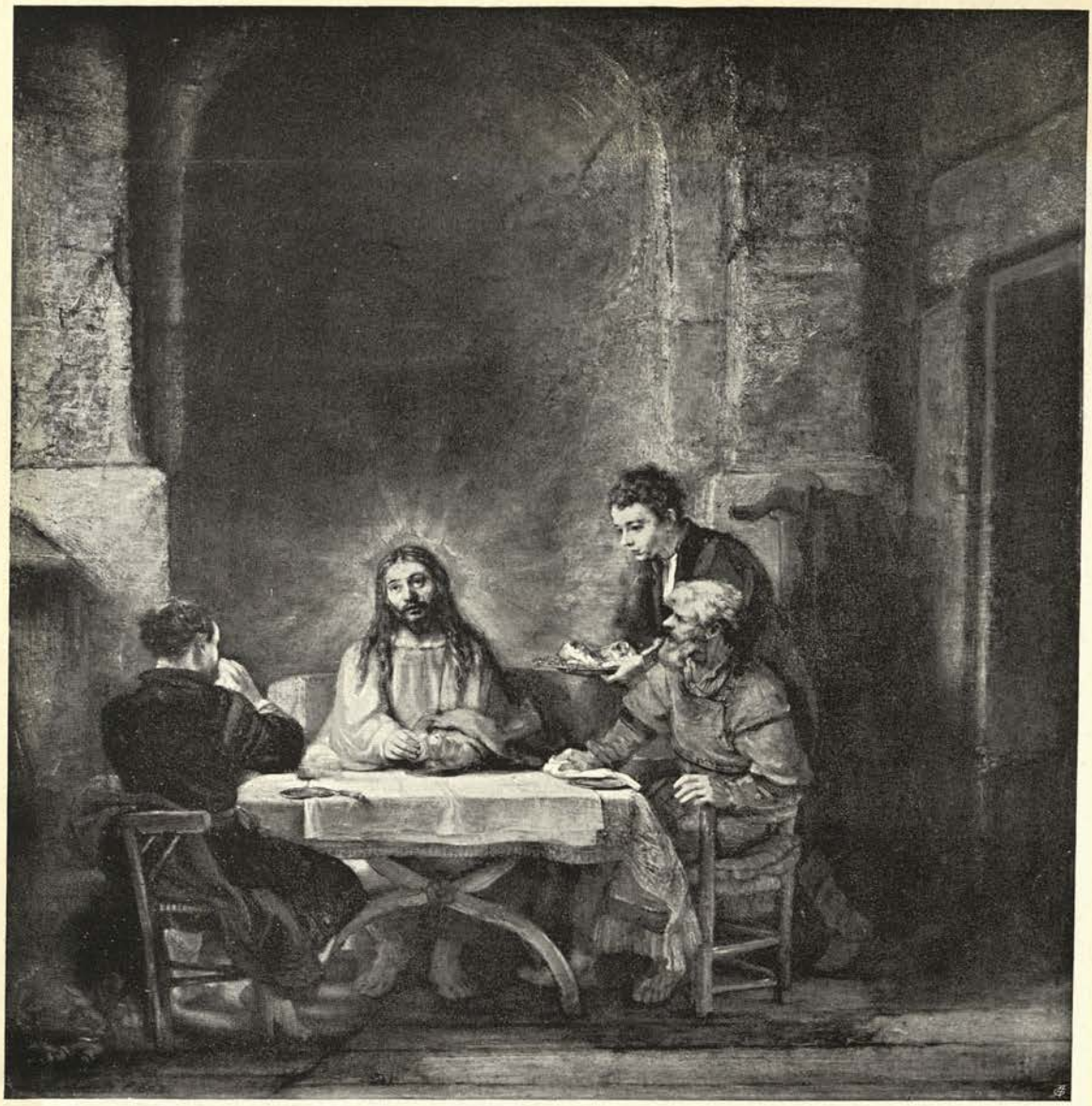
JESUS CHRIST APPEARING TO THE DISCIPLES ON THEIR WAY TO EMMAUS. REPRODUCED FROM A PHOTOGRAPH BY PERMISSION OF MESSRS. BRAUN, CLÉMENT & CO., PARIS

Eugène Girardet

"PEACE BE UNTO YOU." FROM A PHOTOGRAPH BY H. DIXON & SON

John Henry Frederick Bacon, A.R.A.

Elected 1903



LES PÈLERINS D'EMMAÜS: "AND IT CAME TO PASS, AS HE SAT AT MEAT WITH THEM, HE TOOK BREAD, AND BLESSED IT, AND BRAKE, AND GAVE TO THEM." AFTER THE PAINTING IN THE LOUVRE, PARIS, FROM A PHOTOGRAPH BY W. A. MANSELL & CO.

Rembrandt van Rÿn

1606-1669

THE SUPPER AT EMMAUS.

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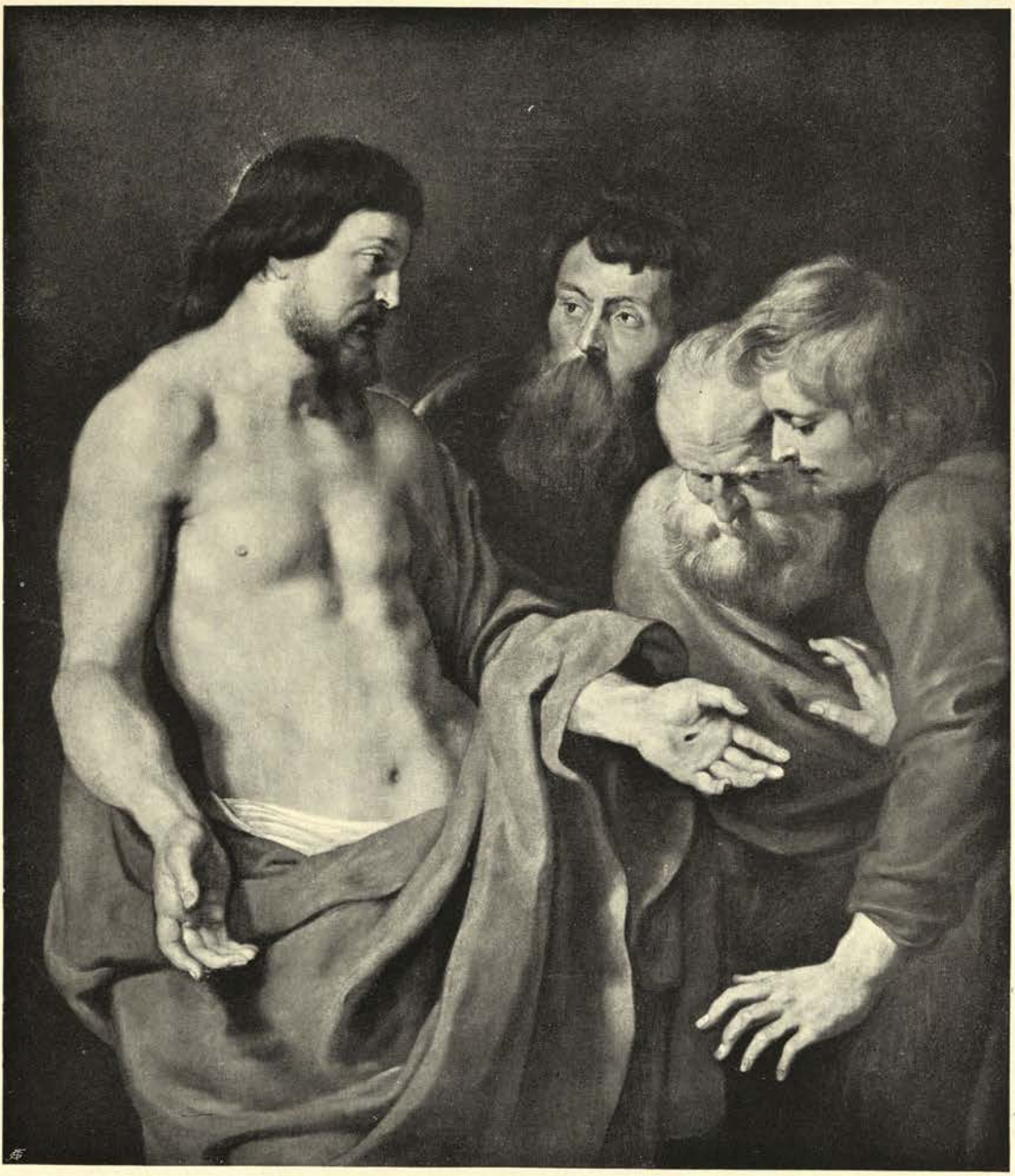
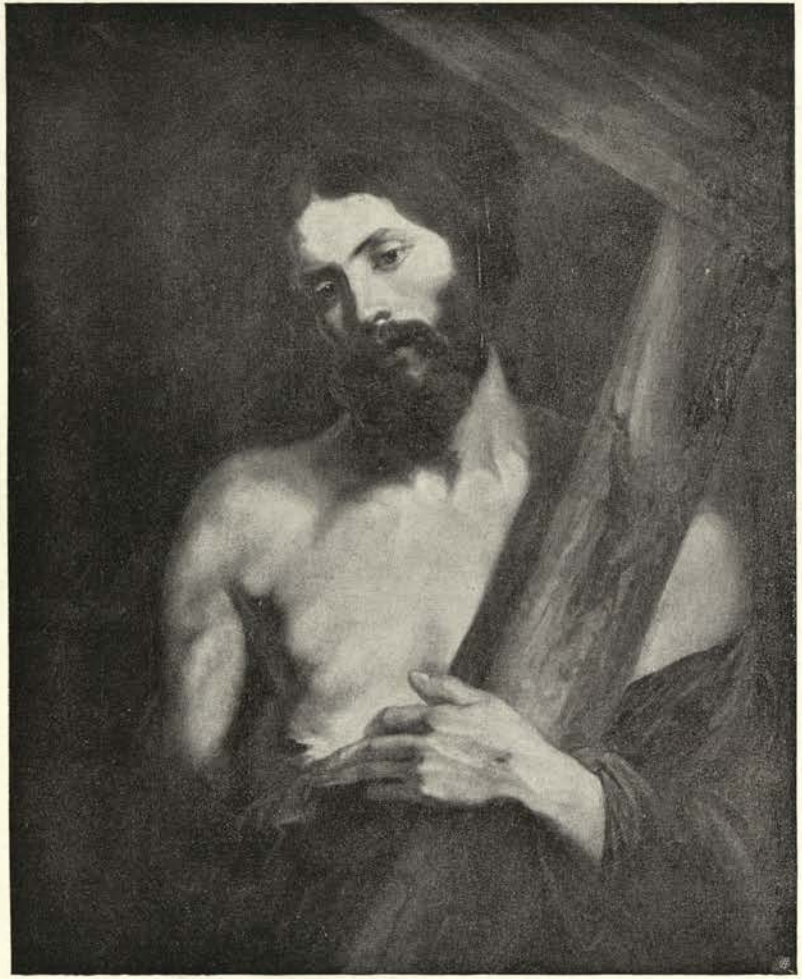
Eugène Girardet.



THE INCREDULITY OF THOMAS. AFTER THE PAINTING IN THE ANTWERP MUSEUM, FROM A CARBON PRINT BY BRAUN, CLÉMENT & CO., PARIS

Peter Paul Rubens

1577-1640



THE SAVIOUR AFTER HIS RESURRECTION. AFTER THE PAINTING IN THE PALAZZO ROSSO IN GENOA. FROM PHOTOGRAPH BY BROGI

Anthony van Dyck
1599-1641

THE SAVIOUR AFTER HIS RESURRECTION. AFTER THE PAINTING IN THE PINACOTECA, BRESCIA. FROM A PHOTOGRAPH BY ALINARI

Raffaëllo Sanzio (Raphael of Urbino)
1483-1520

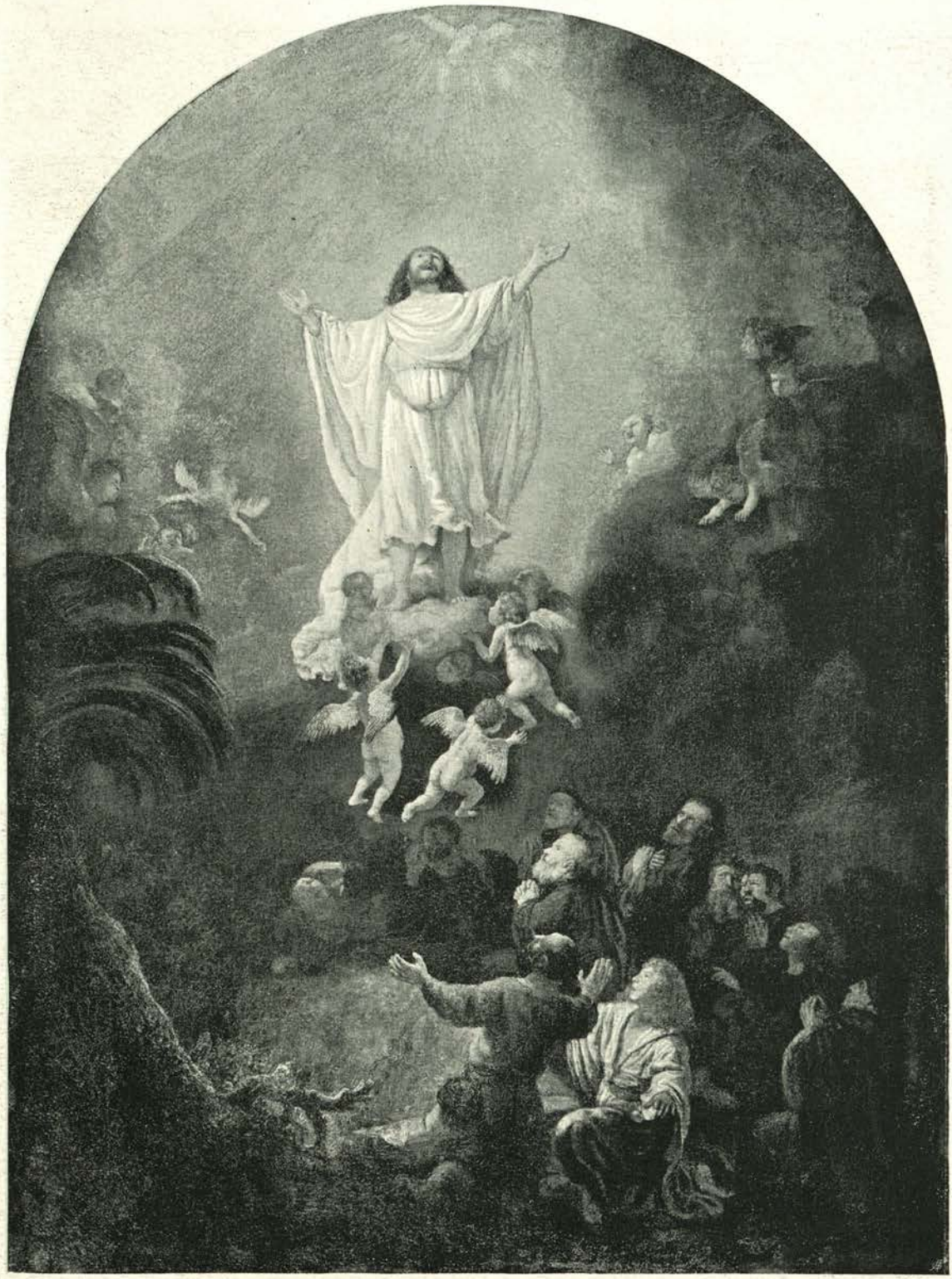
JESUS CHRIST AFTER HIS RESURRECTION SENDING OUT HIS ELEVEN APOSTLES. FROM A CARBON PRINT BY BRAUN, CLEMENT & CO. AFTER THE CARTOON IN THE SOUTH KENSINGTON MUSEUM

Raffaello Sanzio (Raphael of Urbino)
1483-1520

THE ASCENSION OF JESUS CHRIST. AFTER THE PAINTING IN MUNICH, FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL

Adriaen van der Werff

1657-1722



HE WAS RECEIVED UP INTO HEAVEN. FROM A PHOTOGRAPH BY FRANZ HANFSTAENGL AFTER THE PICTURE IN THE MUNICH GALLERY

Rembrandt van Rÿn

1606-1669

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